

PLECTRUM BANJO METHOD

McNEIL CHORD SYSTEM



\$3.00
NET
IN THE U.S.A.

C G B D

for **Plectrum (LONG-NECK) Banjo**

by **Charles McNeil**

in collaboration with

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The Evolution of the Banjo

In reviewing the Banjo history from "Monarchs of Minstrelsy," it proves that the old-time Standard 5-string banjo was first used in the Minstrel Show, this being the original form of American entertainment. Here, the banjo with the "bones" and tambourine comprised the musical accompaniment for the songs and dances of minstrelsy.

Shortly after the year 1812 our musical and stage entertainment came from over the seas, from London. It naturally was English. We had European acts such as juggling, European songs, musicians, dancers, etc. In developing the American Minstrel Show, this then was a decided novelty and something new.

In America, from 1830 to about 1880, these minstrel shows met with such great favor that certain troupes were engaged to go to England where they were received with open arms and several troupes stayed for a number of years, they being welcomed by Royalty and taken up by the best society there.

Origin of the Banjo

I quote exactly from "Monarchs of Minstrelsy," by Edward Le Roy Rice, in which he discusses JOE Sweeney as the "father of the Banjo" and one of the earliest black face performers.

"In April, 1852, he played an engagement with Charley White's Minstrels in New York. Up to the time of Joe Sweeney, the banjo, so-called, was made from a gourd and had four strings only; he took an old cheese box, cut it in half, covered it with a skin and added another string. The fine instruments we see today are the evolution of the crude affair just described."

The legend of the name, B-A-N-J-O, is that JOE performed so well on his new 5-string instrument and really produced so much volume and music, that people called it Joe's Band, this term afterwards being changed to Ban-jo. On account of the Minstrel Show being a black face affair, most people associate the banjo with colored folks. While it is true that they later took up the instrument, the banjo, however, was not originally of the colored folks, but as Rice states, it was invented by a white man.

Of course, years back, our musical development was slow and the banjo dawdled along with the few Minstrel Show performers for quite some time. Later, when the crude affair was supplanted by an instrument of superior manufacture, the younger generation took up the serious study of the banjo, some went on the vaudeville stage, where it was played in solo style by "teams," who used the pit orchestra as an accompaniment.

Then about 1880 came an era of Banjo and Glee Clubs and the banjo here at that time was quite popular. Great expectations were looked for among the patrons of the banjo and society took hold of the banjo and made a fad of it and everything went along splendidly for several years.

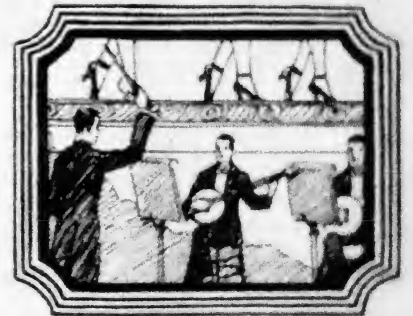


This era was noted for its prosperity and the popularity of all the people connected with this new banjo. This banjo craze reached its climax about 1893 when prize contests for banjo clubs became necessary for the various banjo orchestras to display their skill and show their enthusiasm for this popular instrument. But it did not attract musicians from other fields because this instrument lacked one thing—bona fide notation. At this time there existed two different notations—in America the banjo was tuned in such a manner that when the orchestra or piano played in the key of C, the banjo was in A. In England this handicap was somewhat rectified, they having evolved a notation that was called English Notation,—the banjo was tuned so that both banjo and piano were played in the same key. The seed planted by the early Minstrel Shows had taken root and England, too, was keenly interested in the banjo. However, the confusion caused by the two notations printed in banjo music caused the on-coming generation to disregard the instrument and the banjo suffered a lull in popularity. Let it be understood, that up to this time the banjo was strung with gut strings and had been picked with the fingers of the right hand.

Sometime later syncopation became the rage and jazz bands started on their career of popularity. As most of the popular music was and is being rendered for modern dances the development of the rhythmic quality of the orchestra was highly essential and here the banjo fitted in nicely, as it is an instrument mainly rhythmic with added flavor of snap, color or melody. The Tenor Banjo, which was derived from the former 5-string banjeaurine was used first in the modern dance orchestras and arrangers of orchestra music included a banjo part for the Tenor.



The Standard 5-string banjo was converted to a 4-string instrument and it is really the regulation banjo without the thumb string. The four strings reading upward are C, G, B, D. On account of the length of its strings it has a splended tone and carrying quality. In view of the fact that upon its entry into the legitimate dance and theatre orchestras it had to compete in volume of tone with the more lusty instruments such as Cornet, Trombone and Saxophones, the finger style of picking was dropped and the banjo is now stroked with the plectrum (pick)—hence its name.



In presenting this treatise to the banjo-playing fraternity, I am not merely offering a book—I am submitting a SYSTEM: An orderly arrangement of chord-charts according to the rules of harmony, which when memorized may be applied to the melody by the "law of association."

One of the easiest ways of learning anything is to apply the "law of association." As an example of what I mean: A student who is learning the names of the space-notes of the staff will remember those names easily by spelling the word F-A-C-E, which is formed on the G-staff by the space-notes read upwards.

By memorizing my complete chord-charts, Piano music and Tenor Banjo score may be played as readily as the music that is specially arranged for the Plectrum Banjo; the player instinctively does his own arranging at sight.

This SYSTEM is no experiment, as it has been successfully applied in the Mc NEIL CHORD SYSTEM FOR TENOR BANJO.

Plectrum Banjo Method-100

How to Hold the Banjo

Hold the instrument half-tilted against the right side with middle of the right fore-arm firmly pressing against the instrument just above the tail-piece. The neck of the banjo is held between the ball of the thumb and the index finger of the left hand—the finger touching the neck at a point where the finger joins the hand—the thumb underneath the fingerboard—the palm of the hand not touching at all. (See Fig. 1.)

The Right Hand

The pick or "plectrum" is held between the extreme ends of the index finger and thumb; the accompanying illustration shows correct size (Fig. 2.) the shaded portion signifies exactly which side of the pick is held lightly between the thumb and index finger—do not grasp pick tightly—do not pinch. To get the rest of the fingers in correct position, imagine you are holding a ball. (Fig. 3.) The tip of the pick moves lightly back and forth across all four strings. Always remember, however, that the wrist must be elevated about three inches and hang loosely at all times, being thoroughly relaxed and free from tension (Fig. 4.)

Fig. 1



Notice where the forearm is resting on the rim of the Banjo; just left of the tail-piece.

Also note the altitude angle of the neck, it is elevated and held outward from the player.

Again note, Banjo rests on the right thigh—the crease in the trousers is opposite the center of the Banjo rim.

Fig. 3

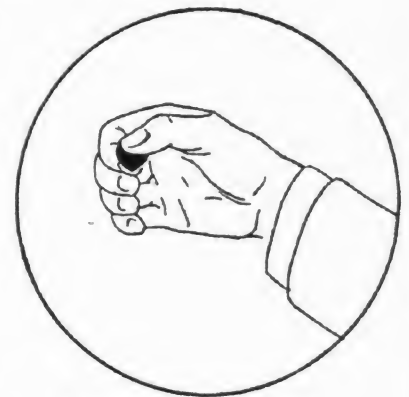
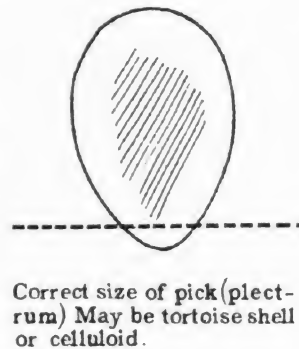


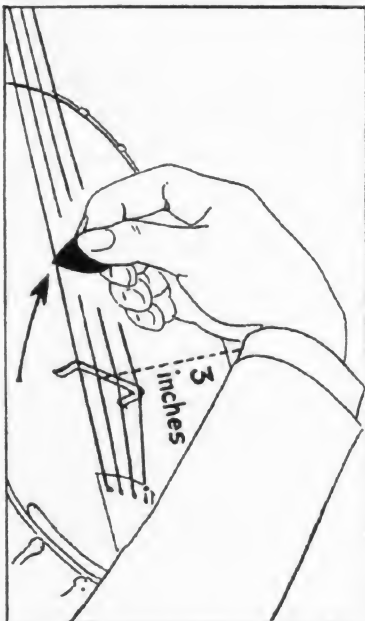
Fig. 2



Correct size of pick (plectrum) May be tortoise shell or celluloid.

Proper way to hold pick.

Fig. 4



Pick the strings about $2\frac{1}{2}$ inches from the bridge.

The right hand, with relaxed (limber) wrist, is one of the very important points in Banjo playing. To learn how to thoroughly relax your wrist, arch same as shown in (Fig. 4.), twist wrist upward about two inches, carefully observing that the movement is by wrist only—the forearm must not be used and is therefore, comparatively, held rigid—then let the hand drop on the 4th string in a sort of "don't care" manner. After stroking the 4th string, the pick leans against the 3rd string. This manipulation produces the correct down-stroke. Lifting the hand again and repeating the operation results in a series of down-up strokes similar to a "fanning movement". Fashion this movement as that of a pendulum and the wrist bones as the pivot, remembering to keep the forearm in its original place on the rim of the instrument. When performed properly, the forearm merely rolls forward and backward on its fatty part.

The down-stroke is used most by the Banjoist, being employed to sustain quarter-notes. In single-note technique, the pick strikes the strings at a 45° angle and the body of the pick hits flat against the strings and not cornerwise. The fingernail of the little finger is allowed to drag lightly and freely on the calfskin head, acting as a gauge to permit the pick to "bite into" the strings about an eighth of an inch. (See Fig. 2)

In chord playing the pick is used in a more perpendicular manner (90°) and the fingernail does not touch the head of the Banjo.

How to Tune the Plectrum Banjo

The bar across the Clef signifies *Octave pitch* notation.



Note: These notes are expressed in Octave Notation, therefore, they are in reality written an octave higher than the sound of the open strings. In this method we use Octave Notation, as adopted by the American Guild of Banjoists.

Method 1. (For Beginners.)

TUNING 4th String: (The one closest to the face when the banjo is held in playing position) Tune the 4th or C string to C, one octave below middle C on piano.

TUNING 3rd String: Press finger behind the 7th-fret of the C string and tune the 3rd or G string until it sounds EXACTLY the same pitch as the C string when "stopped" at the 7th-fret. See diagram No.1.

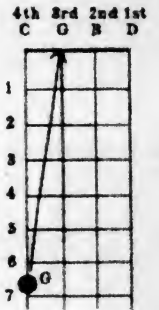
TEST for 3rd string: Press finger behind 5th-fret of 3rd string producing the tone C, which if tuned correctly will sound an octave higher than open C or 4th string.

No.2

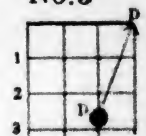


TUNING 2nd String: Press finger behind 4th-fret of G string and tune 2d or B string until it sounds EXACTLY the same pitch as the 3rd string when "stopped" at the 4th-fret. See diagram No.2.

TUNING 1st String: Press finger behind 3rd fret of B string and tune the 1st or D string until it sounds EXACTLY the same pitch as the 2nd string when "stopped" at the 3rd-fret. See diagram No.3.



No.3



Method 2. (For advanced players.)

Tune the 4th string to the pitch of C; tune the 3rd or G string a *fifth* above using the TEST shown below to prove your tuning of the correct *fifth*.

NOTE: For the benefit of Tenor Banjo players the 4th and 3rd strings of the plectrum are tuned like the same strings on the Tenor Banjo—a fifth apart. Next tune the 1st or D string a fifth above G or 3d string; then come back and tune the 2d or B string a third above G or a third below D. The 3rd, 2nd and 1st strings when tuned properly form a major triad G, B, D (*root, third and fifth* of G scale) As a guide to train the ear to intervals of consecutive thirds, sing the first notes of the Star Spangled Banner, thus:



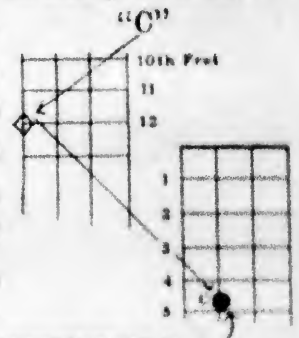
Summary of the above:

The Plectrum Banjo is tuned in thirds, that is, of course, the 1st, 2nd and 3rd strings. The 4th or C string is tuned a fifth below G or 3rd string. On account of the tones of the open 1st, 2nd and 3rd strings producing G, B, D, the letters of the G major chord it would not be averse to call the Plectrum, the "G Banjo."

Harmonic Test

Tests can be made at the 12th-fret by placing the finger lightly over the string, in fact, just barely touching the string, and directly over the 12th-fret wire. This produces what is termed a "Harmonic," which makes the tone of the harmonic an octave HIGHER than the open string—also this harmonic note is of the same pitch as the 5th "STOPPED" fret as shown on the accompanying diagrams.

Test
(for 3d string)
Making Harmonic



PART ONE (for beginners)

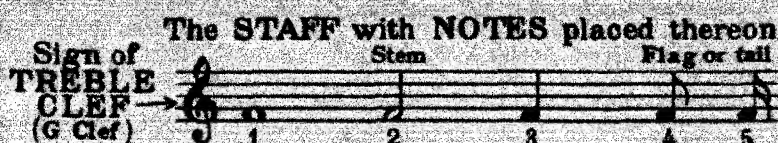
Rudiments of Music

Beginning the study of music, it is necessary to know the various characters used.

THE STAFF

Music is written on a group of 5 lines and 4 spaces between the lines. These 5 lines and 4 spaces are called **THE STAFF**.

THE STAFF



THE NOTES

The characters you see placed on the above staff are called notes.

Note No. 1 is called a Whole-note....A white open note ○

Note No. 2 is called a Half-note.....A white open note with a stem

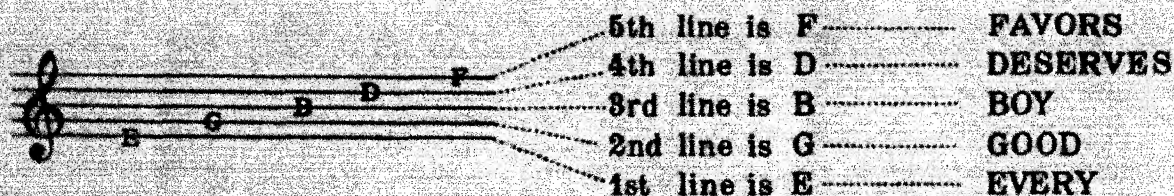
Note No. 3 is called a Quarter-note..A black-headed note with a stem

Note No. 4 is called an Eighth-note..A black-headed note with a stem and tail

Note No. 5 is called a Sixteenth-note..A black-headed note with a stem and 2 tails

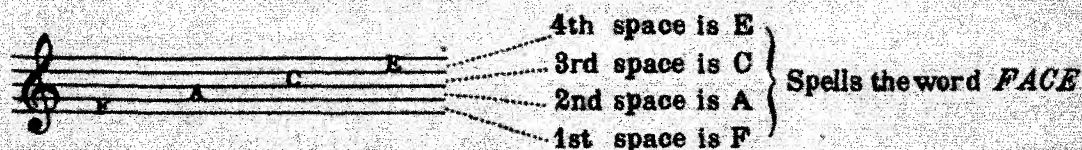
The name of the note is determined according to which line or space it is placed on. We determine how high or low the pitch (or sound) of a note is by its position on the staff. **IN OTHER WORDS**, if it is high on the staff, it is "high" in pitch; **CONTRARY**, if it is "low" on the staff, it is "low" in pitch. Your sight determines this at once. Notes are written on lines, also in the spaces between the lines. **EACH SPACE** or **LINE** has a name. The first 7 letters of the alphabet A, B, C, D, E, F, G, are used within the staff, and also as shown later, used again, for naming the notes above and below the staff. If all sounds in music were represented by a different letter, the alphabet would be insufficient, but using the 7 letters over again, in the staff, above the staff and below the staff, is sufficient for all demands.

LINES OF THE STAFF



Reading from the bottom upwards, the sentence "EVERY GOOD BOY DESERVES FAVORS" will be a means of helping you to memorize the names of the lines. **QUESTION?** What is the name of the second line? Think of the second word in the sentence. It is "good" and the first letter of the word gives the answer G. Commit to memory the other lines by referring to the above sentence.

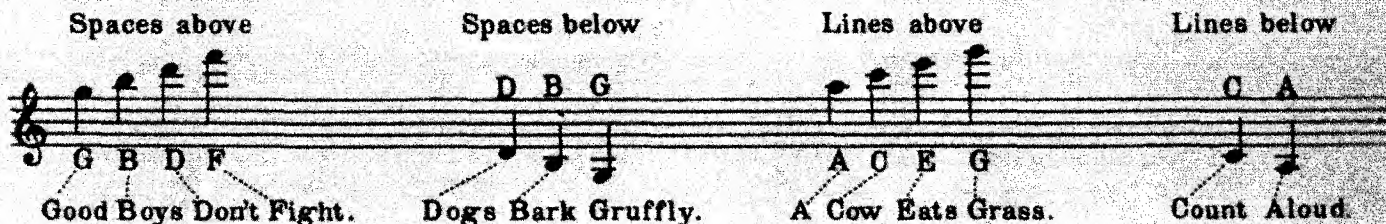
SPACES OF THE STAFF



Reading from bottom upwards use the word *Face* to memorize the name of the spaces.

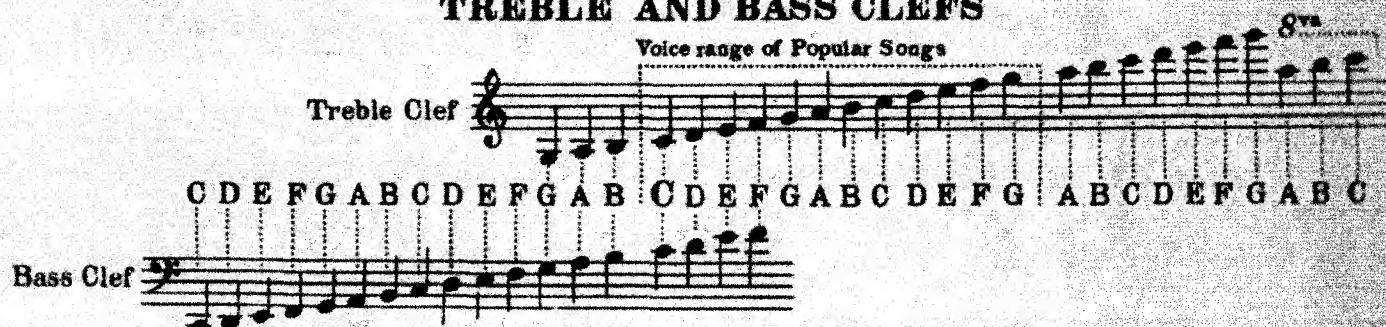
Notice that the 1st line is called E and the 4th space is also called E. 4th space E is eight degrees (notes) higher in pitch than the first line E; this is called an octave and, of course, the two Es are played on different places of the fingerboard.

Lines above or below the staff are named ledger-lines and ledger-spaces; they are also called add-lines and spaces. Ledger-lines are counted away from the staff, either up or down.



Memorizing the above words and sentences will greatly assist the beginner in learning the letter-names of the ledger-lines and spaces.

TREBLE AND BASS CLEFS



Some banjoists are desirous of learning popular solos from piano score; for their benefit the above scale of bass notes is given. The following two clefs are used in music today:

The G clef, placing G on the second line, thus:

The Bass, or F clef, placing F on the fourth line, thus:


These two are now fixed, immovable clefs.

To make the higher notes easier to read they are written thus:

The abbreviation *8va*, followed by a dotted line (.....) indicates that the note or notes over which it is placed are to be played an "octave higher" until the end of the dotted line or the word *loco* is reached. *Lo-co* means, therefore, to perform the notes as written.



TIME

The **WHOLE-NOTE**  is the standard for Time in music. When dividing the Whole-Note into parts—figure just as you would in arithmetic.

2 halves make a whole.

4 quarters make a whole.

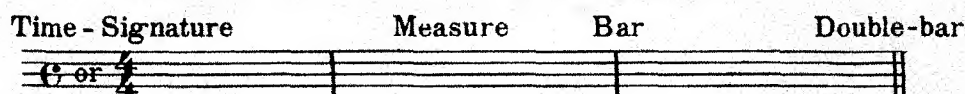
8 eighths make a whole.

16 sixteenths make a whole.

32 thirty-seconds make a whole.

The duration of any note is governed by the "speed" of counting the Whole-Note. The Whole-note gets four counts at a certain tempo (speed,) and the Half - Note gets two counts at the same speed, etc.

CHARACTERS OF THE STAFF



Every measure is divided into absolutely equal units (counts,) according to the Time-Signature. In Common Time or $\frac{4}{4}$, the Whole-Note occupies a full measure.

2 Half-Notes occupy a full measure.

4 Quarter-Notes occupy a full measure.

8 Eighth-Notes occupy a full measure.

RELATIVE VALUE OF NOTES

Whole-Note is equal

to

2 Half-Notes

or

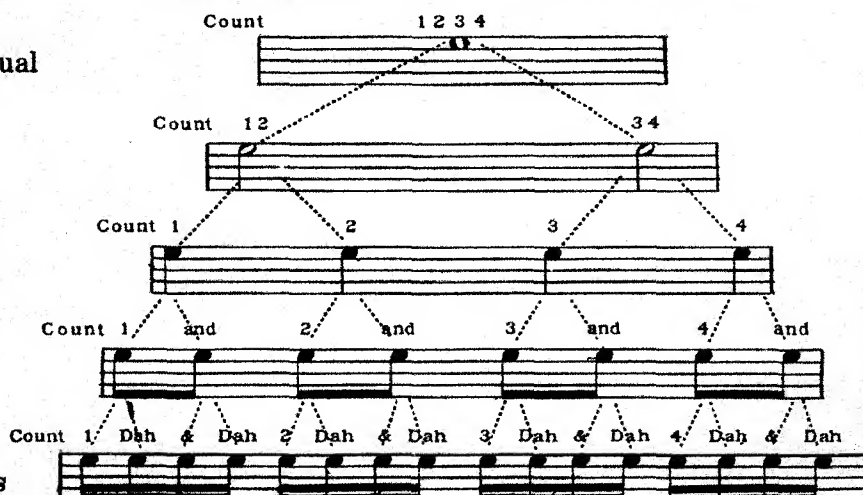
4 Quarter-Notes

or

8 Eighth-Notes

or

16 Sixteenth-Notes



RESTS

Instead of a note a Rest indicating a pause of equal value must be used, thus—
(just below D line) Just above B line



Rest equivalent to a Whole-Note

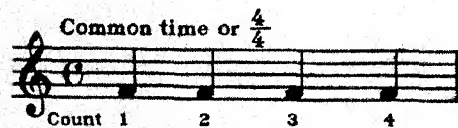
Half-note

Quarter-note

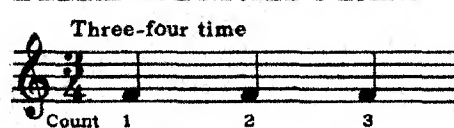
Eighth-note

Sixteenth-note

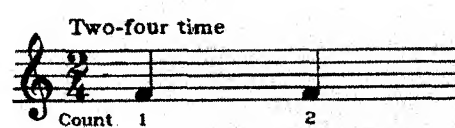
TIME-SIGNATURES



Measure may contain,
4 Quarter-notes, or
1 Whole-note, or
2 Half-notes, or
8 Eighth-notes, or
Equivalent rests. etc.



Measure may contain,
3 Quarter-notes, or
1 Half and 1 Quarter, or
1 Dotted-Half, or
6 Eighth-notes, or
Equivalent rests. etc.



Measure may contain,
2 Quarter-notes, or
1 Half-note, or
4 Eighth-notes, or
1 Dotted Quarter & 1 Eighth, or
Equivalent rests. etc.

A line drawn thru the sign C, thus— C , changes Common Time into *Alla Breve* Time, or $\frac{2}{2}$ time or "Cut-Time" and 1 & 2 & are counted to the measure. *Alla Breve* Time is commonly called "Cut-Time"

Alla Breve Time

NOTE: Alla Breve time is used most by the Banjoist, as the Fox-Trots are written in that time.

TABLE OF TIMES USED IN BANJO PLAYING

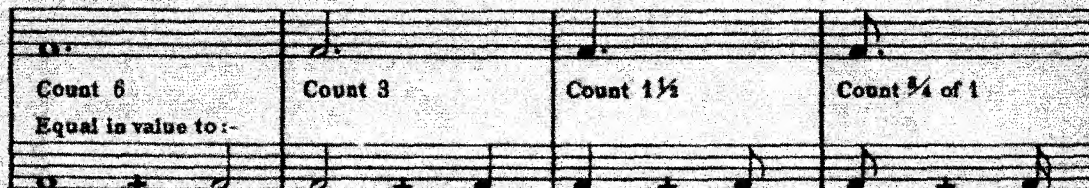


Rule:- The *top number* indicates the number of counts to the measure.
The *bottom number* indicates the kind of note receiving 1 count.
In order given, the time is used most commonly in modern dance music.

DOTTED - NOTES

Rule:- When a dot is placed after a note— add one half its value. Same rule applies to the rests.

Examples:



TRIPLETS

A figure $\overbrace{3}$ placed over or under a group of three notes is a Triplet.

Rule:- Triplets have the same value in counting as two of their kind.

Example:- The three eighth-notes $\overbrace{3}$ played in the time of two eighths $\frac{1}{8}$ (or one quarter $\frac{1}{4}$)

Three quarter-notes $\overbrace{3}$ are counted as two quarters $\frac{1}{2}$ (or one half $\frac{1}{2}$)

EXAMINATION PERTAINING TO THIS LESSON

QUESTIONS

- How many counts does a Whole-Note get?
 " " " " " Half-Note " ?
 " " " " " Quarter-Note " ?
 " " " " " an Eighth-Note " ?
 How many "beats" or counts in Common time?
 " " " " " " $\frac{3}{4}$ " ?
 " " " " " " $\frac{2}{4}$ " ?
 " " " " " " Alla Breve " ?
 What does a dot placed after a note do?
 What is a triplet?
 What is the sign of a triplet?
 What is a measure?
 Where is the Time-Signature always placed?
 What does the Top Number indicate?
 What does the Bottom Number indicate?

ANSWERS (Cover and answer by memory)

- 4 counts
 2 "
 1 "
 $\frac{1}{2}$ of 1 count
 4 counts
 3 "
 2 "
 2 "
 Increases its value one half
 A triplet is a group of three notes played in the time of two of their own kind.
 $\overbrace{3}$
 A measure is the space between the perpendicular staff lines, called Bars.
 At the beginning of the piece.
 Number of counts to the measure.
 The kind of note receiving one count.

DIAGRAM OF FINGERBOARD and Corresponding Notes on the Staff

Fingers

D or 1st String

B or 2d String

G or 3d String

C or 4th String

Nut

1st String

2d String

3d String

4th String

Position Dots

BANJO HEAD

The above diagram shows where the notes are on the staff and where they may be found on the fingerboard. Beginning with the 1st string D, learn the frets from the Nut to the last fret. You will notice the half-steps from E to F and B to C are separated by one fret only. On the 1st string, the note D# or Eb is made by "stopping" the 1st fret; stopping the 2nd fret makes E; the 3rd fret makes F and so on up to the last fret. Place fingers close behind the ascending frets to avoid a buzzing tone. To get a clear tone, always press fingers firmly. Stroke the strings about two inches away from the bridge.

Note: The Chromatic Scale may be fingered as indicated by the numbers placed over the notes of the 1st string.... either ascending or descending.... the other strings may be fingered on the same basis.

EXPLANATION of ACCIDENTALS (Sharp, Flat, Natural, etc.)

#

SHARP

The sign #, which occurring either before a note or in the signature, raises the pitch of a tone one half-step. (one fret on the banjo).

b

FLAT

The sign b, which lowers the pitch of the note following it by a half-tone.

♮

NATURAL

A character ♮, used to contradict a sharp or flat.

♭♭

DOUBLE FLAT

Lowers a note two half-tones or two frets.

x

DOUBLE SHARP

Raises a note two half-tones or two frets.

Examples of Sharps

Frets

Strings

Examples of Flats

Examples of Naturals

Example of Double Sharp

Example of Double Flat

Remember a half-tone on the banjo is one fret away; a whole-tone is two frets. One flat of a double-flat is cancelled thus: ♭♭. One sharp of a double-sharp is cancelled thus: ♯♯.

Numbers enclosed in circles, thus: ① ② ③ ④ indicates number of string where note is to be located.

TABLE OF KEY-SIGNATURES

	Key of C	G God	D Destroyed	A All	E Earth	B By	F# Fined
Sharp keys	No sharps or flats	Sharp all F's	F,C	F,C,G	F,C,G,D	F,C,G,D,A	F,C,G,D,A,E
	F Flat	Bb Boats	Eb Evade	Ab All	Db Danger	Gb Going	Cb Carefully
Flat keys	Flat B's	Flat all B's	B,E,A	BE,A,D	BE,A,D,G	BE,A,D,G,C	BE,A,D,G,C,F

OPEN-STRING EXERCISE

Strings ④ ③ ② ① ③ ② ① ③ ② ① ③ ② ① ② ② ③

FINGER-BOARD EXERCISE

FOURTH STRING				THIRD STRING				SECOND STRING				FIRST STRING			
C	D	E	F	G	A	B	C	B	C	D	E	D	E	F	G
Frets 0	2	4	5	0	2	4	5	0	1	3	5	0	2	3	5
Fingers 0	1	3	4	0	2	0	1	0	1	2	4	2	1	3	1
Fingers 0	3	1	4	0	0	1	4	0	1	0	2	3	2	1	0
1	2	1	1	0	2	0	1	4	3	4	0	2	0	1	2

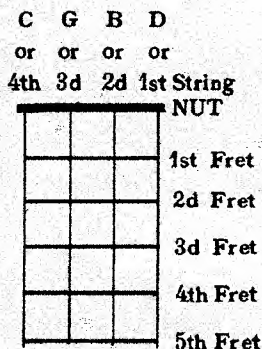
CHROMATIC SCALE

Fingers 0 1 2 3 1 2 3 0 1 2 3 0 1 2 3 1 2 3 1 2 3 4 etc

DIAGRAM EXPLANATION

Stroke the half - notes with firm down-stroke and let them vibrate for the count of two. Stroke the dotted half - note the same and hold until three is counted.

Always use down-stroke on a quarter-note.




PLECTRUM SIGNS

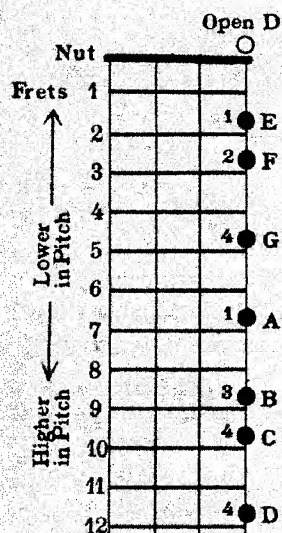
- - down-stroke of pick
v - up-stroke of pick
> - accent (firmer stroke)

FINGER SIGNS

- 1 - 1st Finger
2 - 2d Finger
3 - 3d Finger
4 - 4th Finger or little finger

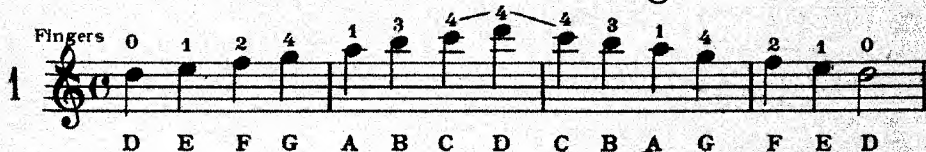
Example 
This sign means, to hold finger down while playing notes within scope of line; / shift finger up; - drag finger down.

The four vertical lines represent the four strings; the heavy horizontal line the Nut; the light horizontal lines the fret-wires. Technically, the space between the fret-wires, where the finger is pressed, is termed a Fret. The dot, ●, signifies that the string upon which it is placed is to be stopped (pressed down) at the position indicated. The number beside the dot (●) suggests which finger to employ. The O placed over a string shows that the string is to be played open (without being fingered.)



Notice that the 12th fret letter-name reads the same as open string an octave higher.

Exercise on 1st or D String



First be sure that you know the names of the notes in this exercise.
Explanation of the first measure.

First note is D played on the 1st string (open.)

Second " " E " " " 1st " 1st finger, 2d fret.

Third " " F " " " 1st " 2d " 3d "

Fourth " " G " " " 1st " 4th " 5th " etc.

The succeeding frets above the 12th fret are letter-named exactly the same as the first 12 frets, only they are an octave higher in pitch. Therefore, the 13th fret will read the same as the 1st fret (D#)

Melodies to be Played on 1st String

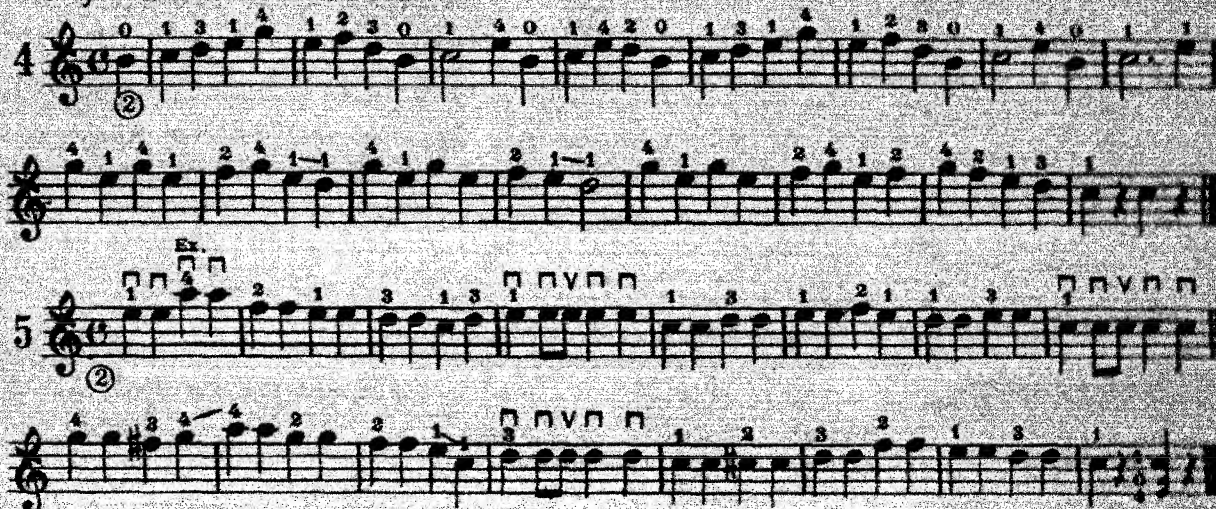
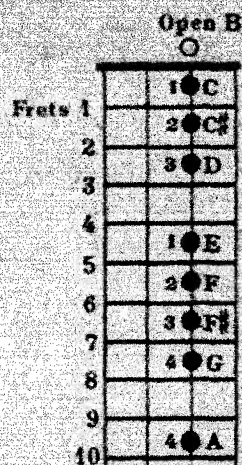
Play each Exercise Several Times



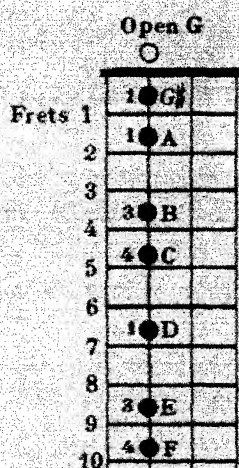
*) Extension; the extension of the little finger.

Melodies to be Played on 2d String or B-String

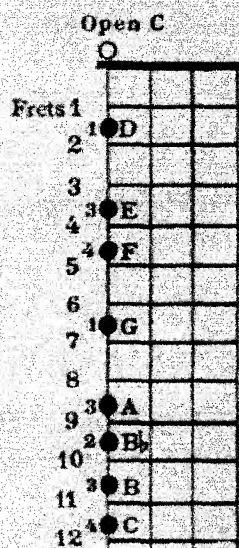
Play each Exercise Several Times.



Melodies to be Played on 3d String or G-String



Melody to be Played on 4th String or C-String



The material given you on these two pages should be played and fingered exactly as shown. By studying each string separately the notes in the positions can be quickly learned. It is difficult to express music that is worth while in just the 1st position and with the diagrams to help you it is very easy to learn the location of the notes in positions right away. On account of the long neck of the Plectrum Banjo, it requires constant shifting of fingers to various positions. The fingering, as given, is not always consistently the same, because it depends a great deal on what the preceding and following notes are.

REPEAT: The sign  signifying that the division between the dotted double-bars is to be repeated.

Play each Exercise Several Times

Fingers

9

10

11

12

13

Barre 5th Fret

Barre 5th Fret

Exercise Containing Tied Notes

14

Count 1 2 1 2 1 2

1 2 1 2 1 2

1 & 2

A Tie means, a curved line joining two notes of like pitch which are to be sounded as one note equal to their combined time-value

Plectrum Banjo Method-100 ★) The stopping of two or more notes with the same finger at the same fret.

15 Barre 5th Fret

16 Barre 5th Fret

17 Barre 5th Fret

18 Barre 5th Fret

19 Barre 5th Fret

DO NOT attempt to play the subsequent lessons until you master the current lesson.

16

20

21

22

Explanation of 1st and 2d ending.

Means, to employ the measure or measures contained in the 1st Ending, when playing the strain the first time through, and on the repetition of the strain, to skip the 1st Ending and play the 2d Ending in place thereof.

PART TWO

It is assumed that the student, if he has thoroughly learned the FIRST PART of this book, will have a rudimentary knowledge of *time, notes* and *fingerboard*. He will know what key an exercise or piece is written in and know that key-signature affects certain notes. It is also taken for granted that he can point to any note and name it immediately and play it in the proper register on the Banjo. If the student *cannot* do this, it is advisable for him to review the FIRST PART before proceeding.

Melody Combined with Chords

I find that the first requisite for this style of playing is a thorough knowledge of all chords and their inversions throughout the entire scale of the instrument. If the student will study this book he will be able to fill out the names of the various chords and by memorizing the chord-charts he will know how and where to play these chords on his banjo and the greatest difficulty in mastering this style of playing will have been accomplished.

By taking a lead sheet of the melody, such as the first violin part and copying in each measure the corresponding piano harmony by letter-name he will find the problem is solved. With the complete knowledge of the chord inversions as taught by my chord-charts, he can not fail to find the harmony he requires to fit the same position as the melody-note.

The material in this book has been very carefully graded; therefore, each lesson must be thoroughly mastered before proceeding to the next assignment. Sufficient harmony is given to enable the student to analyze chords readily, and to coach the business banjoist in his playing. This treatise covers all necessary styles of orchestra work, such as converting orchestration Tenor Banjo parts to fit the Plectrum Banjo. Although this work can not be learned in a week or two, it is, however, a short-cut to successful banjo playing.

Here is the System in a "Nut Shell"

1. The student must memorize the chord-charts, paying particular attention to the name of the "top-note" of each chord and visualizing this "top-note" on the staff.
2. Again, he must memorize the letter-names of the chords contained in each "family of chords," as they are grouped on the chord-charts. For example: The C family contains three members; namely- C, F and G7th chords. This is very important, because in music these three chords travel together. Hence, if C chord is in one measure, it is commonly expected to see either F or G7 in the next measure. Can you grasp, then- the importance of knowing the chord-members of "families?"
3. Each chord is composed of certain tones, commonly called letters of the chord or "spelling." Memorize the letters that are contained in each chord.

"Octave" and "Actual Pitch" Notation

As has been explained, Banjo music is expressed in Octave Notation. For the benefit of students, teachers, popular music arrangers and publishers, I submit herewith a chart showing how the Octave Clef is to be used. It is compared with the treble clef notation (Actual) and the notes given under each clef sign, and their equivalents in each measure and count where they appear, are the same in pitch (sound.)

G is the highest note usually shown in Octave Clef.

Ex.1

Octave Pitch Notation

Frets 0 2 4 5 6 8 10 12 14 15 17 19 21 22

4th string 3rd string 2nd string 1st string

Ex.2

Actual Pitch Notation

Frets 0 2 0 1 0 2 3 5 7 9 10 12 14 15 17 19 21 22

4th string 3rd string 2nd string 1st string

G is the lowest note usually shown in Actual Clef.

Ex.1- shows the clef-sign used for the Octave Notation tenor clef (the G clef sign with a bar across it) and the notes from the lowest to the highest for the Banjo when written with this clef sign. (Notes sound an octave lower than written.)

Ex.2- shows the treble or G clef sign with the same notes as they are written with the G clef sign. The string on the Banjo where each note is found is shown, while the figures near the notes show the fret on the fingerboard where that note is located. (Notes sound exactly as written.)

I will employ both notations in this treatise and humbly request that students will refer to the above chart often enough to become thoroughly familiar with the range of the two clefs.

The Merits of Both Clefs

OCTAVE CLEF is good to express the lower and intermediate tones of the Banjo used in conjunction with *1st Violin melody lead parts* (Eliminates extremely low ledger-lines and spaces.)

ACTUAL CLEF is excellent to express the higher tones of the instrument and to interpret the tones as shown in popular piano *song copies* (Eliminates extremely high ledger-lines and spaces.)

Banjo orchestrations are printed in both clefs

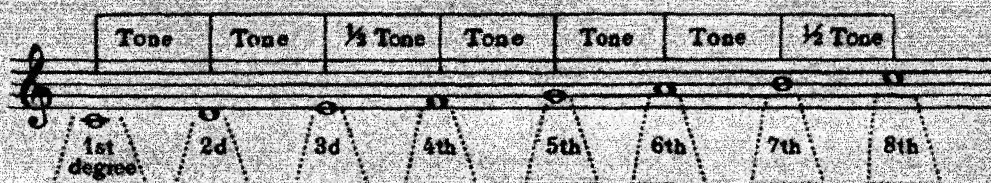
Note: This subject was discussed by Mr. L. Loar in an article published by Jacobs Orchestra Monthly.

Studio Talks on Harmony

Scales

The succession of eight tones in step-like formation, starting from a given note and either ascending or descending by tones and half-tones in regular order is called a scale. Each note of the scale is called a degree. Sandwiched in between these eight degrees are seven intervals (distances,) five of which are *whole-tones* and two *half-tones*. We have three kinds of scales, the Major and Minor whose ascension or descension is Diatonic (constructed of tones and half-tones) and a third kind, whose ascension or descension is Chromatic (constructed of only the half-tones.) For the present, only the Major scale will be studied. In the Major scale, the half-tones are situated between the 3d and 4th and the 7th and 8th degrees.

EXAMPLE



A scale may be formed on any note, but in order to produce the half-tones between the 3d and 4th and the 7th and 8th degrees, in any other but the C major scale, it is required to employ certain characters, which raise (sharp-#), lower (flat-b) or restore (natural- \natural) any note of the scale.

The Major Scale

1. The shortest interval (distance from one note to another) used in music is a half-tone. From any fret on the banjo fingerboard to the nearest one to the left or right, is a half-tone. Remember this rule: 1 fret away equals a half-tone; skipping a fret results in a whole-tone.
2. It is evident that two half-tones are equal to one whole-tone. For example, in the whole-tone from B to C#, (play it on your banjo) from B to C is a half-tone and from C to C# is also a half-tone; therefore, the two combined makes from B to C# a whole-tone.
3. Take your banjo and experiment by finding and reciting notes that are half-tones or whole-tones apart. A succession of eight tones arranged in regular order at distances of two whole-tones, then a half-tone; three whole-tones and then another half-tone, forms the Major scale. *Get this rule firmly set in your memory.* All the Major scales are made alike.
4. Let the student now build all the Major scales, writing in as accidentals the sharps and flats necessary to make the half or whole-tones fall in their proper places. Begin by writing the notes contained in the scale without regard to the whole-tones and half-tones. For instance, a scale commencing on D would have letter-names as follows;

1 2 3 4 5 6 7 8
D E F G A B C D

in which, according to rule, all the intervals must be whole-tones, except between 3-4 and 7-8. From D to E (or 1 to 2) is a whole-tone, but from E to F is only a half-tone, hence, F must be raised a half-tone by employing a sharp, making from E to F# a whole-tone; from 3 to 4 calls for a half-tone, and from F# to G is a half-tone; from 4 to 5 calls for a whole-tone and from G to A is a whole-tone; from 5 to 6 calls for a whole-tone and from A to B is a whole-tone; from 6 to 7 calls for a whole-tone, hence C must be raised to C#; from 7 to 8 calls for a half-tone and from C# to D is a half-tone. The D scale then appears thus:



See where the key-signature was derived?



5. Instead of writing the sharps singly before each note, the two are for convenience gathered and placed as a key-signature. This signature means that all the F's and C's are to be played sharp, and the student must always remember this point and sharp or flat the note or notes as outlined in the key-signature.

6. The Major scale on G can now be found in the same manner:

1	2	3	4	5	6	7	8
G	A	B	C	D	E	F	G

1 is Key-Note G

1 to 2 is a whole-step A

2 to 3 is a whole-step B

3 to 4 is a half-step C

4 to 5 is a whole-step D

5 to 6 is a whole-step E

6 to 7 is a whole-step (F \sharp made) F \sharp

7 to 8 is a half-step G, or key-note again.

7. Using this method of writing the sharps or flats singly before each note so affected, build scales on the following key-notes; C, G, D, A, F, B \flat , E \flat , A \flat . Prove your work by studying key-signatures, (page 11) because if you construct the scales correctly, the sharps or flats of the key-signature should correspond exactly with the sharps or flats that you are writing singly in your scales. Do not forget to number each scale degree.

Thus the major scale beginning on G is found to contain only one sharp (F \sharp) which instead of being written singly before each and every F, it is placed on the F line in the Key-Signature, signifying all F's are played sharp unless marked \flat





CHORDS




The Banjo is an instrument especially adaptable to chords. It is almost equal to the Piano in obtaining pretty chord effects. Before attempting to play chords let us ascertain what chords are composed of. Most every one can tell, "by ear," the difference in sound, between the Major and Minor chords. The Major chord sounds perfectly natural to the ear, i.e., its effect to the ear is rather bright, satisfying and complete. The minor chord sounds dirge-like, funereal and rather mournful.

It is fitting and proper that the student of a chord instrument should concern himself about the construction of groups of tones commonly known as chords; in a general sense, the harmony of two or more tones of different pitch produced simultaneously.

How can this grouping be attained? Now we're getting down to cold facts and figures.


C to D  is called an interval of a *second*. Interval, means the distance between two given notes. If you play C and D together you will notice the effect is disagreeable, or dissonant.

C to E  is called an interval of a *third*, because there are three letters involved, C, D and E; the effect is agreeable or consonant. Therefore it is assumed that *seconds*, which are disagreeable, be omitted and only *thirds* employed and by so doing we get a combination of tones which produces a chord.


For example:  and  combined gives  a "*triad*"
(A 3-tone chord)


You will notice that C to G involves five degrees, therefore the interval is called a *fifth*. The bottom note or C is called the *root* of the chord because it is the fundamental note upon which the chord was constructed. The E is called a *third* because it is a third above C. Always calculate from the root, in this instance, C. The G is called a *fifth* because it is a fifth above C. Therefore it is called the fifth of the chord. The root always names the chord. The root, third and fifth are commonly symbolized as 1, 3 and 5. This is standard and holds true in any key, with this assumption you can construct chords on any degree or note of the scale.

Now that you have a chord, can you analyze it as to mode? Mode means, major or minor.

C to E  has two whole-tones (4 half-tones) in between. C is a whole-tone from D, and E is a whole-tone away from D. Consequently, there are two whole-tones between C and E.

We also know that E to G is a *third*, but the question arises whether it is major or minor *third*.

E to G  is a tone and half apart because E to F is half-tone and F to G a whole-tone (combined, three half-tones). Therefore, this *third* seems to be smaller or nearer together than the C to E interval. C to E is a major third, whereas, E to G is a minor third just as their names infer. Any chord that has a major third on the bottom with a minor third on top will be called a major chord; contrary, any chord with a minor third on the bottom with major third on top will be called a minor chord.

Examples: 
major chord (a 3-tone chord)

(Notice all the notes are on lines.)





minor chord (a 3-tone chord)

(Notice all the notes are on spaces.)

(The result will always be one or the other, according to where the fundamental note or root is placed.)

In your study of the chord-charts found on the following pages you will be given *seventh*-chords.

DOMINANT SEVENTH-CHORDS

Let us build a chord on G  Remember G is the root, (1) and count up three and five, thus:  G, B, D is G major chord. To make this chord a dominant seventh-chord you add a minor third at the very top, thus:  It is named G⁷, because it was built on G.

MAJOR 9th-CHORDS (Dominant 9th-Chords)

Last but not least we have dominant 9th-chords (sometimes known as the Major 9th-chords) and they belong to the dissonant group. The dissonant group contains chords of the 7th (4-tone chords) and chords of the 9th (5-tone chords). These chords are of a restless nature, i.e., they sound rather incomplete, they seem to want to go somewhere. Thus we can see why these chords must move or resolve to their respective parent or tonic chords. Any dominant 7th-chord can be converted into a 9th-chord by the same process that a major chord can be converted into a dominant 7th-chord.

For example: a G⁷ chord  plus a Major 3d  equals  a G^{9th} chord (a 5-tone chord)

You will notice that the 9th-chord contains five different tones. It is obvious that we cannot play five tones on a four-string banjo, so it is customary to omit the root, your ear will never miss it.

With these simple rules of harmony you should be able to conquer any obstacles in the way of chord analysis. Using these chords as a foundation we will build the diminished 7th-chords and also the augmented 5th-chords. These will, however, be treated later on in the book. Bear in mind that by studying these simple rules you will accomplish the fundamental principles of harmony and besides improve your general musicianship.

(Studio Talks on Harmony continued on page 40.)

Movable Chord-Formations

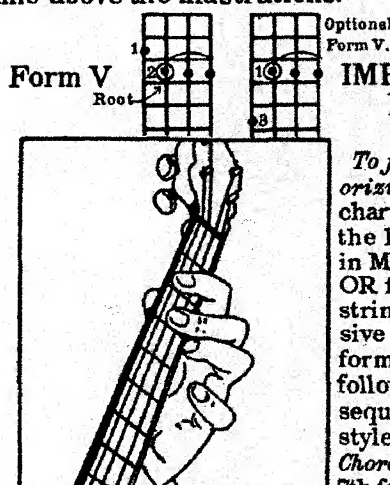
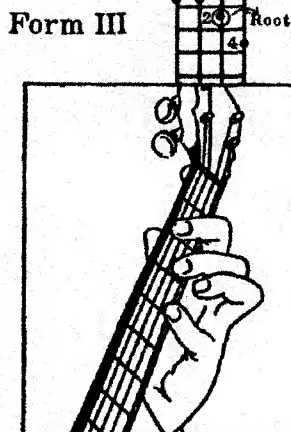
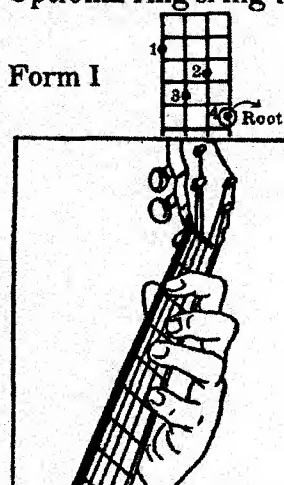
Classified as; REGULAR Models of Fingering

Optional fingering is given on some of the diagrams above the illustrations.

MAJOR FORMS.

There are only three major forms to be memorized, because the major chords contain only three different tones.

If 3-tone chord is played, fingering changes as follows:



Optional Form V.

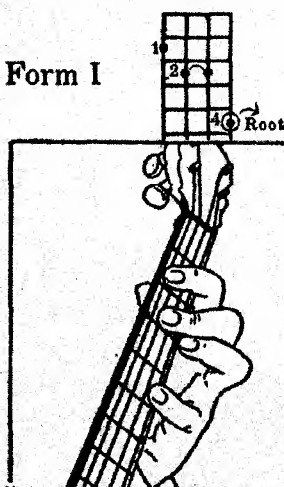
IMPORTANT PAGE.

To facilitate the memorizing of chord-charts that follow, the hint is given that in MAJOR and MINOR formations (four-string chords exclusive of open strings) forms, I, III, V always follow each other in sequence, *INVERTED** style, as shown in every Chord-chart. Dominant 7th-formations, Forms, I, III, V, VII also follow in rotation. On the

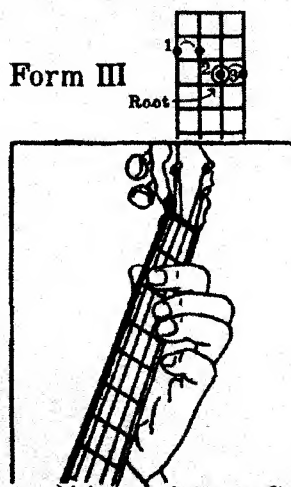
diagrams the *Root* of the chord is indicated by the symbol thus: **⊙**. All CHORD formations enumerated here marked with the Roman figure (I) have the *Root* of the chord for *top-note*. (Shown by the finger on the 1st string.) Formations marked (III) have the *third* of the chord for *top-note*. Those marked (V) have the *fifth* of the chord for *top-note* and the 7th-chord marked (VII) has the *seventh* of the chord for *top-note*. The meaning of *Root*, *third*, *fifth* and *seventh* is clearly defined on the preceding pages.

MINOR FORMS.

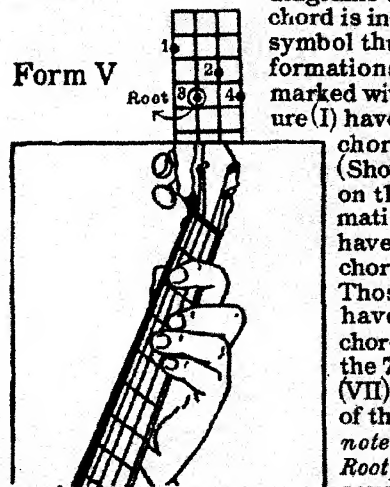
Minor chords are 3-tone chords. When four tones are employed, one of the tones is doubled.



3-tone chord would employ
1st string, 3d finger
2d " 1st "
3d " 1st "



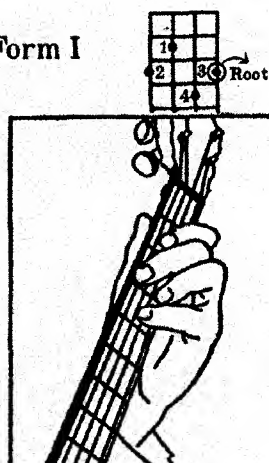
1st, 2d & 3d strings are fingered the same when playing 3-tone chord.



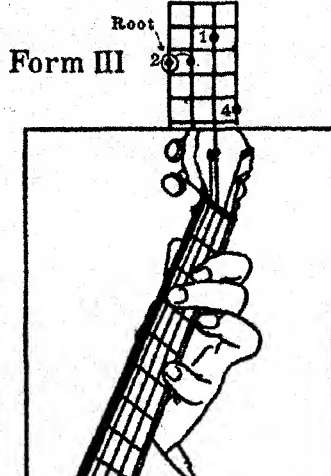
1st string 3d finger
2d " 1st "
3d " 2d "
When executing 3-tone chord.

7th FORMS.

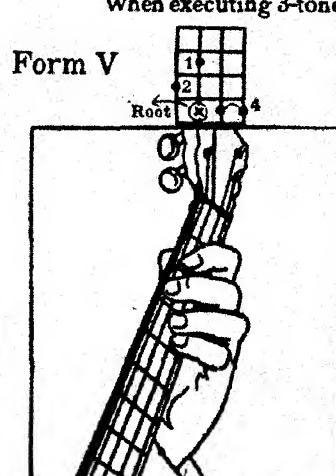
Dominant seventh chords are 4-tone chords.



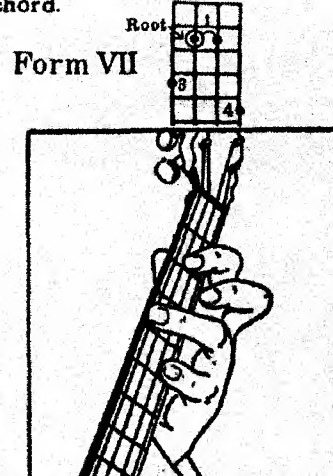
If 3-tone chord —
1st string, 2d finger
2d " 3d "
3d " 1st "



Same fingering in the 3-tone chord.



Same fingering in the 3-tone chord.



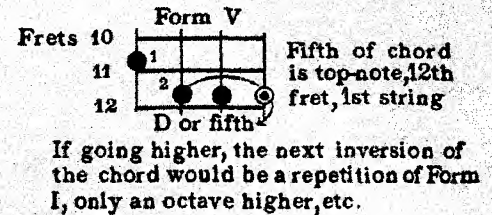
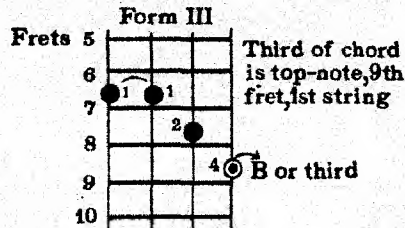
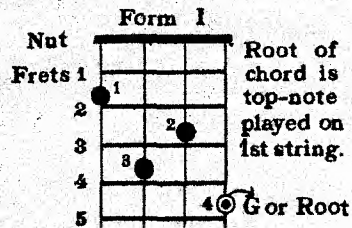
Same fingering in the 3-tone chord.

The chords that are shown in the above illustrations are not related to each other in harmony but represent the fundamental finger formations that are repeatedly used in making the various chords and their inversions that occur in the chord-charts of this book. The illustrations clearly indicate which fingers are arched, also those that are required to flatten to make the "barre". It is advised to duplicate the style of fingering and establish the correct Form-name in your mind. Each FORM and the string on which the *root* occurs in that particular form should be memorized.

* A change of position with respect to intervals and chords; the lower notes being placed above and the upper notes below

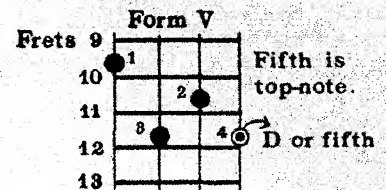
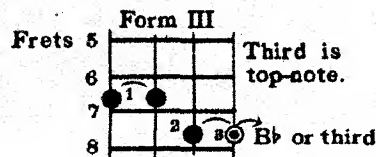
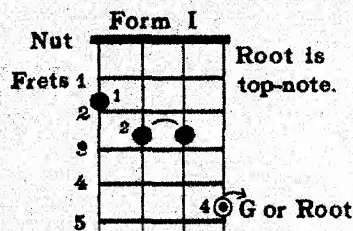
Diagrams Explaining How the Chord-Forms Follow in Sequence When making the Inversions of the Chords

Taking for example the G major chord, spelled $\overset{1}{G}, \overset{3}{B}, \overset{5}{D}$ (*Root, Third and Fifth*). In this particular example the center diagram and the one to the right are inversions of the first chord shown at the left.

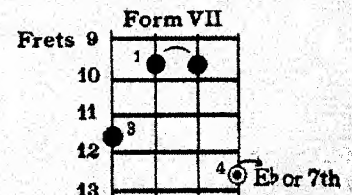
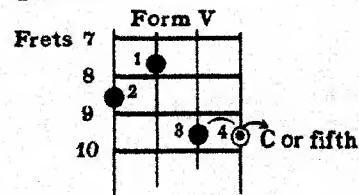
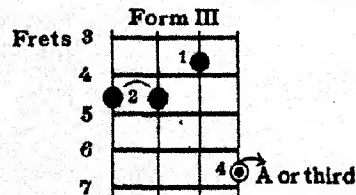
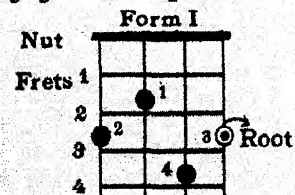


All major chords may be worked out the same way i.e., if the student can "spell" the letters of the chord and know where to locate the *melody* or *top-note* on the 1st string.

The forms may be advanced in the minor chords the same way. Here is the G minor chord G, B \flat , D, (1-3-5) showing in Form I the fundamental position of the chord and in Forms III and V the same chord in its higher positions.

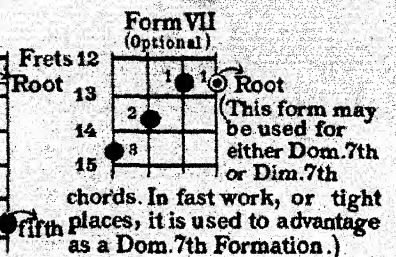
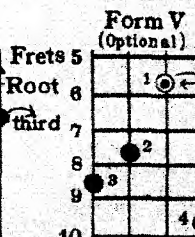
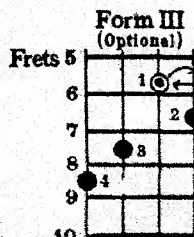
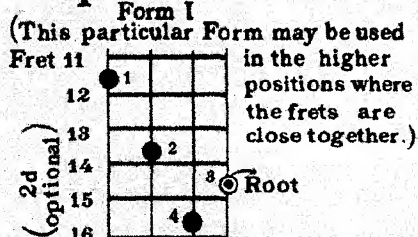
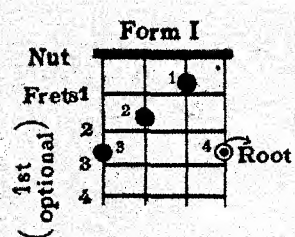


Here the dominant 7th chord forms are shown exemplifying the F7th chord F, A, C, E \flat (1-3-5-7) and inversions. In Form I the *Root* is top-note; in Form III, the *third* is top-note; in Form V, the *fifth* is top-note and in Form VII, the *seventh* is top-note.



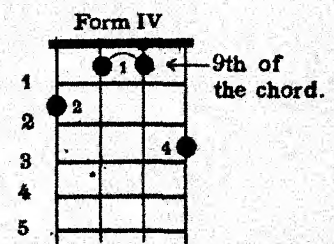
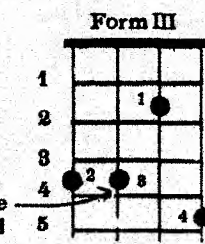
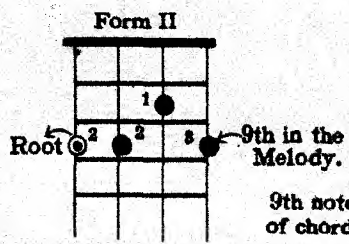
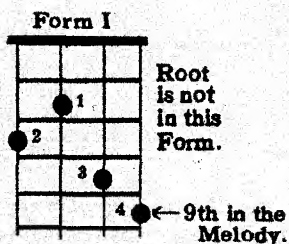
In the seventh Forms there are several different ways of forming them. These are somewhat more difficult of execution and their use is optional with the player.

Optional Forms for the Seventh-Chords



Dominant 9th (or Major 9th) Forms

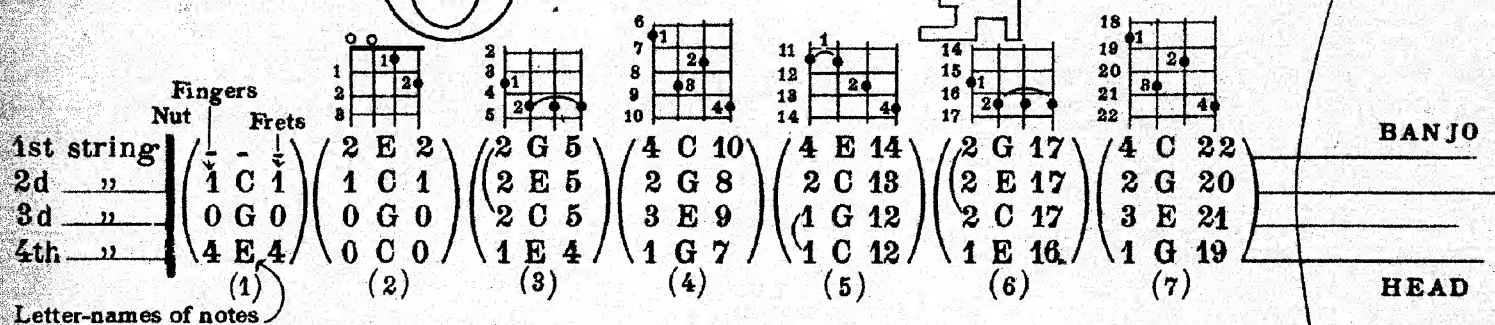
(The 9th-Forms are numbered in the order most frequently used)



If the directions in regard to the Forms following in sequence and advancing up the fingerboard as per the above examples are thoroughly understood, the student should experience no difficulty in learning the chord-charts that are to be studied next. Bear in mind, however, that the "spelling" of the chord dictates the new top-note of the next inversion of any chord.

Note: Thoroughly understand the formula of the "figure chords"—Use the diagrams only as a check-up.

KEY to CHORD-CHARTS



1. READ FROM BOTTOM UPWARDS.
2. LETTERS on bottom row *must be played on the 4th string*
3. LETTERS on next to bottom row on 3d string, and so on.
4. IN first chord notice that the 1st string is marked thus: --- which indicates that the first string is blank and not used—DON'T STROKE IT.
5. NUMBERS thus, (1) (2) (3) etc. indicates number of chord for reference purposes
6. LEFT SIDE figures indicates the fingers of the left hand
CENTER LETTERS indicate letters of the chord
RIGHT SIDE figures indicate Frets to prove the location of the notes on the fingerboard.

Explanation

Chord (1) (4th string, 4th finger behind 4th fret
 3 d " is played open (without fingering)
 2 d " 1st finger behind 1st fret
 1st " is not employed; don't stroke it. This is an inside chord.

Chord (2) (4th string, open
3d " open
2d " 1st finger behind 1st fret
1st " 2d " " 2d "

Chord(3)	1st	2d	3d	4th
	4th string, 1st finger behind	2d string, 1st finger behind	3d string, 1st finger behind	4th fret
	3d	2d	1st	5th
	2d	2d	1st	5th
	1st	2d	1st	5th

Chord(4)	1st 4th string,	2d 1st finger behind	3rd 7th fret	4th 9th fret
	3d "	3d "	" "	9th "
	2d "	2d "	" "	8th "
	1st "	4th "	" "	10th "

Chord(5)	4th string, 1st finger behind	12th fret
3d	1st	12th
2d	2d	13th
1st	4th	14th

Chord (6)	1st	2nd	3rd	4th	5th	6th
4th string, 1st finger behind	16th fret					
3d	"	2d	"	"	"	17th
2d	"	2d	"	"	"	17th
1st	"	2d	"	"	"	17th

NOTE: The bracket, thus; () indicates that two strings are pressed (stopped) with one finger. For example: In chord (3), the 2d finger stops the 3d, 2d and 1st strings at the 5th fret. This is called a Barre, and here, the first joint of the 2d finger must flatten parallel to the frets and close behind the ascending fret to obtain good results. In making chords a fundamental principle is, to press strings down very hard and to arch joints of fingers in all cases, except when executing a "barre".

Chord (7) 4th string, 1st finger behind 19th fret

3d	"	3d	"	"	21st	"
2d	"	2d	"	"	20th	"
1st	"	4th	"	"	22d	"

WARNING: This Key must be completely understood. The whole system of Chord-Charts that follow would be like "Greek," without a thorough understanding. After the student has mastered this "Key" proceed then with chord-chart 1 and memorize the "C" family of Chords"

The Author claims protection by Copyright for the following Basic Ideas:

1. Means= for explaining and identifying Chords in inverted form for the Banjo, by the use of a column of figures on the left hand side indicating fingers, the use of letters in the center indicating letter-names of notes contained in the chord and the column of figures on the right hand side, indicating the frets used in locating the chord on the fingerboard.
2. Means= for calling the Tonic, Subdominant and Dominant 7th a family of chords as applied to the Banjo Chord-charts.
3. Means= for using the Symbols in marking the harmonization of the scales as appearing on the chord-charts.
4. Means= for using the Piano chords written above the "figure banjo chords," as an original idea to combine the two, Banjo and Piano chords, together.

Chord-Chart No.1

(To be memorized)

NOTE: This is the first TEST to prove whether or not you have Chord-Chart thoroughly memorized.

C Major scale to be Harmonized (chords "filled in")

Corresponding Chords in Piano music

★ Tonic chords

PIANO

BANJO

C Chords and Inversions (CEG)

(1) 1 C 1
0 G 0
4 E 4

(2) 1 C 1
0 G 0
0 C 0


(3) 2 E 5
2 C 5
1 E 4

(4) 4 C 10
2 G 8
1 G 7

(5) 4 E 14
2 C 13
1 C 12

(6) 2 G 17
2 E 17
1 E 16

(7) 4 C 22
2 G 20
3 E 21
1 G 19



Symbols	C	G7	C	F	G7	F	G7	C
	(1)	(1)	(2)	(1)	(3)	(2)	(4)	(4)

How to harmonize the scale, using the Symbol system. The notes in the scale are the *top-notes* of the chords. Simply refer to the chords as designated by the symbol and find there the chord having a similar top. For instance the first is C (with C-top) or chord No.1 of the C chords. G 7th is the next (D-top) or chord 1 of G 7th chords, etc. To make sure that the student will get the meaning, the symbols are numbered to coincide with the numbers placed under the chords.

SPELLING: (Naming letters and intervals of chords.) Numbers indicate degrees of the scale.

Subdominant chords

F Chords	4 F 3	4 A 7	(2 C 10	4 F 15	4 A 19
and	1 C 1	2 F 6	(2 A 10	2 C 13	2 F 18
Inversions	2 A 2	(1 C 5	(2 F 10	3 A 14	(1 C 17
(F A C)	0 C 0	1 F 5	1 A 9	1 C 12	(1 F 17
	(1)	(2)	(3)	(4)	(5)

Dominant 7th-chords

Form III V VII C (Tonic chord)

G7 Chords and Inversions (G B D F)

-	-	4 F 3	3 G 5	4 B 9	4 D 12	4 F 15	3 G 17	4 B 21	4 C 22
1 D 3	0 B 0	4 F 6	1 F 6	3 B 12	(1 G 12	4 F 18	1 F 18	2 G 20	
2 B 4	0 G 0	1 B 4	(2 D 7	1 F 10	1 G 12	1 B 16	2 D 19	3 E 21	
3 F 5	2 D 2	2 F 5	2 G 7	2 B 11	3 D 14	2 F 17	3 G 19	1 G 19	
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(7)	

C:- C¹ E³ G⁵
F:- F¹ A³ C⁵
G7:- G¹ B³ D⁵ F⁷

Major chords are indicated by capital letters, thus: A, B, C these are called letter-names or symbols. *Minor* chords, thus: Am, Bm, Cm. *Dominant 7th* chords, thus: A⁷, B⁷, C⁷, etc.


IMPORTANT


1. Memorize these chords and inversions thoroughly.
2. Know especially the *top-note* of each chord and where to locate it on the staff.
3. Know that the "C Family of Chords" consists of C Major, F Major and G7th chords.

NOTE: The words Tonic, Subdominant and Dominant seventh are technical terms used in harmony and are clearly explained later in this book.

4. To be useful to the student, the above chord-chart and all chord-charts to follow, must be learned so completely that he can play them subconsciously—naming the *top-note* of each formation and visualizing the top-note on the staff.

C-Major Scale

NOTE: In the beginning disregard the piano music written with the clef sign, ;

Instead, associate large top
note of written out banjo
chord (clef sign ) with

top-letter of banjo figure chord, as indicated by dotted bracket, thus: [The piano chords will be useful later on when learning to play from piano score and voice part of popular song copies.

Strokes 

Fingers

4th string

3d string

2d string

1st string

8va

Frets

D E F G A B C D E F G A B C D E F G A B C

This scale is for single-note training. Notice that each new string is started with a down-stroke. In order to conform to this rule, commence this scale with the down-stroke when it is played descending.

Studies in C Major Using Only *Chord-Tones as Top-Notes of Chords

The top-notes are the melody and therefore must be played as written. Use chord-chart No.1 for reference.

Octave notation
Count 1 2 3 4

C

The sign / after a chord indicates that the chord must be repeated as many times as sign occurs.

(A) 19th fret

F

(C) 22d fret

G7

C

The letter-names of the chords—C, F, G7, with continued dotted line under the melody-notes, indicates that the melody top-notes are to be "filled in" in accordance with the same harmony as long as the line extends. Refer often to the chord-chart.

NOTE: The cued notes in small staff are written in ACTUAL PITCH NOTATION; they are similar to the top-notes of the right hand in piano copy or the voice line in song copies. At present concentrate on large melody-note of banjo chords and harmony symbol.

1 2 3 4 5 6 7 8

C G7 C F G7 C

Large notes on top of chords indicate melody-notes as in 1st Violin part.

9 10 11 12 13 14 15 16

C

EXPLANATION OF EXERCISE No. 2

Measure	1	use	C	chord	2
"	2	"	G7	"	4
"	3	"	C	"	3
"	4	"	F	"	2
"	5	"	G7	"	2
"	6	"	G7	"	1
"	7	"	G7	"	5
"	8	"	C	"	4

Measure	9	use	C	chord	5
"	10	"	F	"	4
"	11	"	F	"	3
"	12	"	C	"	5
"	13	"	C	"	4
"	14	"	G7	"	5
"	15	"	G7	"	4
"	16	"	C	"	4

* Down-Stroke

Written

Diagonal lines (///) within the measure indicate that the previous note is to be repeated as many times as there are lines.

Played

* CHORD-TONES: Notes rightfully belonging to the chord (notes that are standard intervals of the chord.)

Studies in C Major

3

C F G⁷ C G⁷ F G⁷ C

C F G⁷ C G⁷ F G⁷ C

An x set over or under a note, indicates a single-note (to be played without harmony.)

4

C G⁷ C G⁷ C

C G⁷ F G⁷ C

5

C F G⁷ F G⁷ C G⁷ C C F G⁷ F G⁷ C G⁷ C

C F G⁷ F G⁷ C G⁷ C C F G⁷ F G⁷ C G⁷ C

6

C G⁷ C C G⁷ C C G⁷ C C G⁷ C

C G⁷ C C G⁷ C C G⁷ C C G⁷ C

Some players like 4-note chords and others prefer 3-note chords. In studying the chord-charts you are taught both methods of playing. Therefore, it is optional with the student which style he chooses.

(To be memorized)

Tonic chords

PIANO

BANJO

Am
ACE
(Spelling)

Dm
D F A
Spelling)

E7th
E G# B D
(Spelling)

A - minor scale to be Harmonized.

Am E7 Am Dm E7 Dm E7 Am

NOTE: HARMONIC minor scales are used in chord construction and for practice in harmonizing.

In practicing the chord-charts, play four strokes to each chord, as indicated by the 4 dots placed over the piano chords. This will give you a chance to anticipate the next inverson of the chord. Also, keep your eyes on the top-note of the banjo chord and refrain from glancing at the fingerboard when possible. You will notice that the 3-tone written out banjo chords are fingered differently than the 4-tone chords, as shown in the **BANJO FIGURE CHORDS**.

Four-tone chords are best when the execution will permit—3-tone chords are used in fast tempo and tight places. Study and learn both.

The reason chords are related is because they retain one or more notes in common (used twice). For instance: Am, spelled A, C, E is related to C Major, C, E, G, because the letters C and E are common to both chords. The minor families are just as important as the Major, so consequently, they must be thoroughly memorized.

A - Minor (Melodic) Scale



Practice faithfully for single-note training.

Strings
Strokes
Fingers

③ 1 3 1 3 ② 1 2 3 1 1 ② ③

2 4 5 7 5 7 6 7 5 3 5 3 5 4 2

ㄗ-ㄗ Means to glide pick from one string to another without performing another stroke.

Remember  means
Octave notation.
 means Actual notation.

You will notice that at the top (right) of each chord-chart, the HARMONIC minor scale is given as a test for harmonizing. It is imperative that the student harmonize the scales—by so doing, he will eventually be able to harmonize any melody. Look closely to be sure you choose the correct top-note for the chord; your guidance on this is your melody-note—the harmony symbol, of course, shows you in which group the chord may be located.

28 **PASSING-NOTES:** Notes that are foreign to the chord or which do not belong to the "spelling" according to the harmony symbol, but which serve to connect the essential letters of the chord. Look at it in this light: The chord-charts contain only *regular chords*, that is, chords that have chord-tones for their top-notes. At times we use these regular chords with just a slight change—the passing-note top, which classifies the chords as *irregular* and they sound to the inexperienced ear like a discord (A dissonance—not pleasing) However, the regular chord with its new passing-note top sounds corrected when passing on to the next chord.

HOW TO HARMONIZE THE PASSING-NOTES: Choose the chord designated by symbol, with top-note that is nearest to the passing-note; use same as a foundation and simply change the top-note to coincide with the passing-note. However, do not change the under notes of the chord in the least — just the top-note. In this book the passing-notes are marked with a (*) to the right of the note.

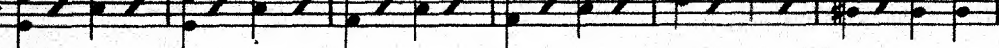
Study in C Major, Showing Examples of Passing-Notes

[illegible]

Study in A-Minor

(See Chord-Chart No.2 for reference)

9 
Am Dm E7 Am


Am Dm E7 Am F C G7 C

In playing the chords of the following melodies, be sure to play the essential top-note. This, of course, is the melody and is clearly indicated by the **LARGE NOTE** placed on top of the chords. The corresponding chords may be found on the chord-charts. This system simplifies matters greatly. *Say to yourself*, C major chord with C top, or G7th chord with B top, and so on.

10

Voice

C G7 C F G7 C *Fine.*

Banjo

(Refer to A-minor family, chord-chart No.2, if you don't know these chords.)

Am E7 Am Dm Am E7 *D.C.al Fine.*

D.C. (Da Capo) from the beginning.

D.C. al Fine (repeat) from the beginning to the end, (that is, to the word *Fine*, or to a hold sign \curvearrowright)

When the sign \curvearrowright is set over a double bar \parallel it means the same as *Fine* (End.)

Remember, a small star (*) placed to the right of the melody-note indicates a passing-note.

11

Voice

C G7 C F G7 C

Banjo

Frets

4	5	6	7
1	2	3	4
5	6	7	8
9	10	11	12

*) $\begin{matrix} 1 & 2 & 3 & 4 \\ 5 & 6 & 7 & 8 \end{matrix}$ (A)

G7 G9 G7 C G7 F G7 C F *Loco* G7 C *D.C.al*

*NOTE: In the above exercise the first example of a Major 9th chord is shown. Dominant 9th chords (or Major 9th) are born from Dominant 7th chords of same Root (or name) The ninth of the chord appears in the melody.

Just a word here: If the student has not as yet memorized Chord-charts No.1 and No.2, he is working to a disadvantage. Get busy and memorize the chord-charts, then the "filling" of these melodies will be a pleasure. Also, he is advised to study pages, 18, 19 and 20 which shows the analysis of the various chords, including the 9th-chords. A complete chord-chart of all the 9th-chords will be found on page 70.

Study in C-Major and A-Minor

TREMOLO Whole and Half-Notes

♩=Actual pitch notation. ♩=Universal or Octave

12

Voice

Banjo

C G7 C G7 C F G7 C Fine.

(For reference use chord-chart No.2)

Am E7 Am E7 Am Dm Am E7

D.C. al Fine.

EXPLANATION OF THE TREMOLO

The rapid succession of down and up strokes (giving four strokes to each quarter beat) is termed a slow TREMOLO, used occasionally to sustain long notes. The student with practice may increase the speed to eight strokes to the beat which would then be a fast tremolo. The student should refer to "The Right Hand," page 4 of this book, which explains fully the proper way to hold the pick, arch wrist, etc. Unless the wrist is arched and the right hand allowed to swing freely from the wrist, it is impossible to obtain a perfect tremolo or jazz-stroke. Also, it is advisable not to rest the little fingernail of the right hand on the head of the banjo, when tremoloing chords, as it has a tendency to act as a mute and stop the vibration. Beginners should use a flexible celluloid pick. Later a tortoise shell pick may be used.

IMPORTANT: Notice that each section shown between dotted lines begins with the *down-stroke* and finishes with the *up-stroke*. By finishing with the up-stroke you are in correct position to stroke down on the next chord.

Slow Tremolo. Study the slow tremolo first

Played

Count 1 & 2 & 3 & 4 &

Written

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Fast Tremolo.

Played

Written

1 & 2 & 3 & 4 &

Two sections are required for the half-note ♩
Three sections are required for the dotted half-note ♩.

The TREMOLO is associated with the Mandolin, therefore, to get the ideal Banjo effect you are advised to avoid the tremolo, except in a few cases where the tremolo effect is indicated. Later, in this book you will be shown strokes that may be applied as a substitute for sustaining the long notes, such as whole-notes and half-notes. However, to complete your knowledge of the banjo, it is required that you learn and spend considerable time in practicing the tremolo. A smooth tremolo cannot be performed without practice. One of the good points in learning the tremolo, is that it tends to develop a *relaxed wrist* which is essential in performing the jazz-strokes.

In the above study, tremolo the chords marked with tremolo sign (♩). Remember, to tremolo a chord the pick must be held upright (90°) this is contrary to the method of tremoloing the single-notes, because in that case the plectrum (pick) is held at an angle of 45° and the nail of the little finger of the right hand may drag lightly along on the banjo-head, acting as a gauge to the "bite" of the plectrum.

G-MAJOR FAMILY OF CHORDS

Chord-Chart No. 3.

(To be memorized)

Tonic chords

PIANO

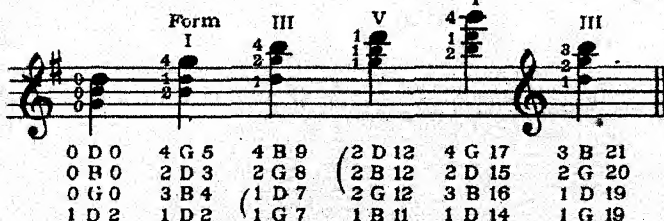


Form

BANJO

G

(G B D)

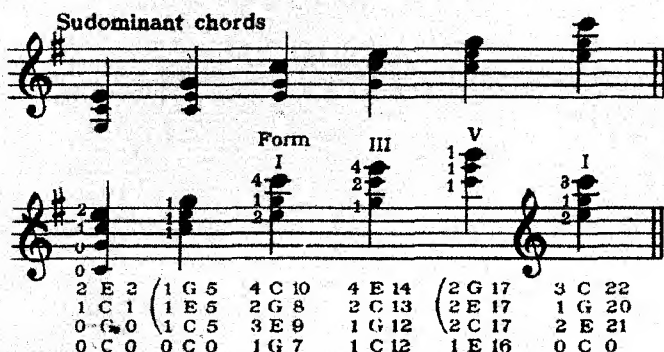


Harmonize the above scale. (Fill in chords underneath the melody) If you have learned this chord-chart thoroughly, it will be easy for you to do this.

Sudominant chords

C

(C E G)

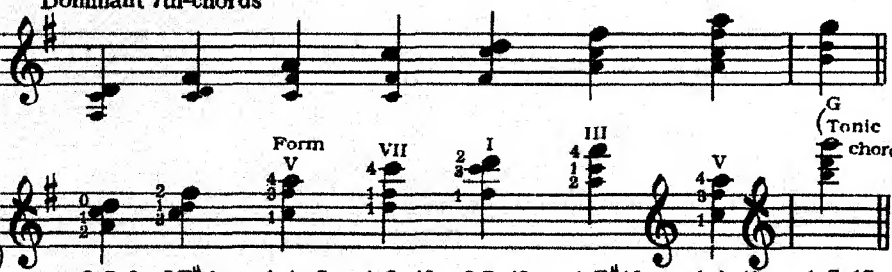


The Roman figures placed over the chords, indicates the FORM employed. Just a reminder about the text and illustrations on the very important page 21. As soon as you have the finger-forms memorized, as shown on page 21, it is much easier to remember the chord-charts.

Dominant 7th-chords

D

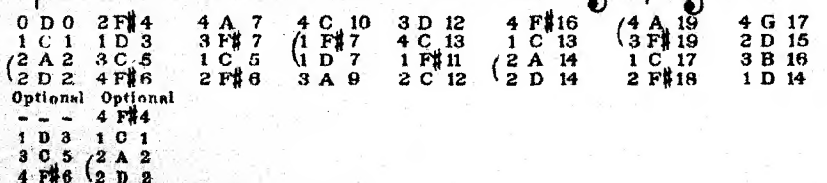
(D F# A C)



Rules to be remembered in playing the scales.

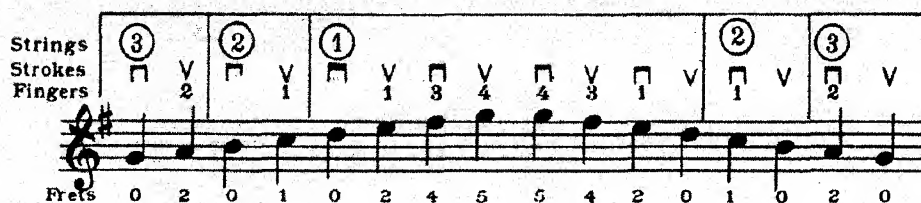
1. In ascending, let the fingers remain placed, wherever possible, until finished with the string.
2. Measure one finger from the other.
3. In order to make the strokeswork out right, try to start a new string with the down-stroke.
4. In descending, keep the fingers close to the fingerboard, ready to play.

Remember that D7th-chord progresses to its Tonic-chord, G.



"Spelling" of the chords is shown at the left of each group of chords. Always spell chords from the root or name. You will notice that the letters of a chord are either all LINES or all SPACES. This fact makes spelling easy.

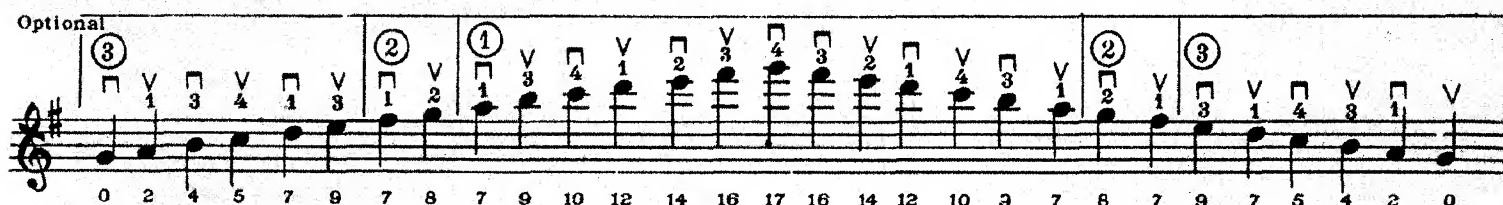
G-Major Scale



Strings
Strokes
Fingers

Frets 0 2 0 1 0 2 4 5 5 4 2 0 1 0 2 0

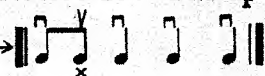
Optional



Studies in the Key of G-Major

Remember, that the key-signature affects all F's and that the F's are to be played sharp unless cancelled by the natural sign (n). In harmonizing, be careful to observe chord-changes as indicated by harmony symbols. In case your memory fails you, refer to chord-chart No. 3.

Use this stroke in each measure of Exercise 13. The up-stroke is to be played single-note, (x) the down-strokes, chords.



Exercise 13 and 14 are in 4/4 time, Exercise 15 is in 3/4 time, and Exercise 16 is in 4/4 time. All exercises are in the key of G major (one sharp).

Exercise 13: A single-measure exercise consisting of three staves. The first staff has a G chord, followed by a D7 chord, and then a G chord. The second and third staves continue the pattern with various chord changes indicated by letters below the staff.

Exercise 14: A two-measure exercise consisting of three staves. It features a sequence of chords: G, C, G, D7, G, G, C, G, D7, G. The notation includes various fingerings and accents marked with stars and numbers.

Exercise 15: A two-measure exercise consisting of three staves. It features a sequence of chords: G, D7, G, D7, G, D7, G, D7, G, Am, D7, G. The notation includes various fingerings and accents marked with stars and numbers.

Exercise 16: A two-measure exercise consisting of three staves. It features a sequence of chords: D7, G, D7, G, C, G, D7, G, C, D7, G. The notation includes various fingerings and accents marked with stars and numbers.

If you will concentrate on the large top-notes of the above chords and know the chord-charts thoroughly, you will not be required to glance at the cued undernotes of the above chords. Also, if the chord-charts are learned thoroughly, you will know how to instinctively finger the 3-tone or 4-tone chords.

*) See page 42 for full information regarding "altered FORMS."

E-MINOR FAMILY OF CHORDS (Relative to G Major)

Chord-Chart No.4.

(To be memorized)

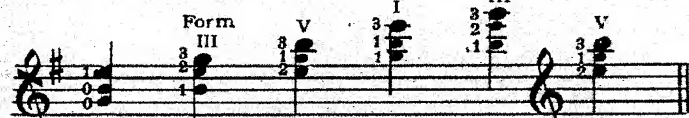
Tonic chords

PIANO



BANJO

Em
(E G B)



1 E 2	2 G 5	4 B 9	4 E 14	3 G 17	4 B 21
0 B 0	2 E 5	2 G 8	2 B 12	2 E 17	2 G 20
0 G 0	1 B 4	3 E 9	2 G 12	1 B 16	3 E 21
3 E 4	1 E 4	1 G 7	1 B 11	1 E 16	1 G 19

Subdominant chords

Am
(A C E)



3 E 2	4 A 7	3 C 10	4 E 14	4 A 19
1 C 1	2 E 5	2 A 10	2 C 13	2 E 17
2 A 2	2 C 5	1 E 9	3 A 14	2 C 17
0 C 0	1 E 4	1 A 9	1 C 12	1 E 16

Dominant 7th-chords

B7

(B D# F# A)



1 D# 1	4 F# 4	4 A 7	3 B 9	4 D# 13	4 F# 16	4 A 19	4 E 14
0 B 0	3 D# 4	1 D# 4	4 A 10	1 A 10	3 D# 16	1 D# 16	2 B 12
1 A 2	2 A 2	1 A 2	1 B 4	1 D# 8	2 F# 11	1 A 14	2 G 12
2 D# 3	3 D# 3	2 D# 3	3 F# 6	2 A 9	2 B 11	3 F# 18	1 B 11

Remember, B7th-chord progresses to its Tonic-Chord, Em.

E-minor scale to be Harmonized



Em B7 Em Am B7 Am B7 Em

By close personal observation the author has found it advantageous for the student to practice the chords *daily* in order to *retain* them. Chords thoroughly learned are never forgotten.

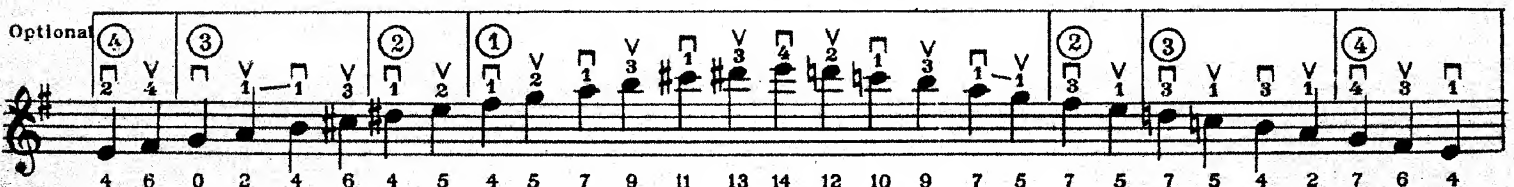
You will notice that each new "family" contains chords that you have previously memorized. This fact makes the subsequent chord-charts easier to memorize. Also, the SEVENTH-CHORDS always appear as a chord-member in two families. For example: E7th is the seventh-chord in A-minor family and also in A-major family (Key of A.)

E-Minor Scale



Strings
Strokes
Fingers

Frets 4 6 0 2 4 6 4 5 7 5 4 2 7 6 4



Studies in E-Minor

17

Em..... Am..... D7..... G..... B7..... Em..... B7..... Em..... B7..... Em..... B7.....

Em B7 Em..... B7..... Em B7 Em..... E7..... Am..... Em..... D7.....

G..... D7..... G..... D7..... G..... D7..... Am..... D9..... G..... Am..... D7..... G.....

18

Em..... B7..... Em..... B7..... Em..... B7..... Em..... B7..... Em..... B7..... Em..... B7.....

Em..... B7..... Em..... B7..... Em..... B7..... Em..... B7..... Em..... B7..... Em..... B7..... Em..... B7.....

Em..... B7..... Em..... B7..... Am..... Em..... B7..... Em..... G..... D7..... B7..... Em..... B7.....

Am..... C..... Am..... B7..... Em..... B7..... Em..... B7..... Em..... B7..... Em..... B7..... Em.....

19


G..... G..... G..... D7..... G..... D7.....

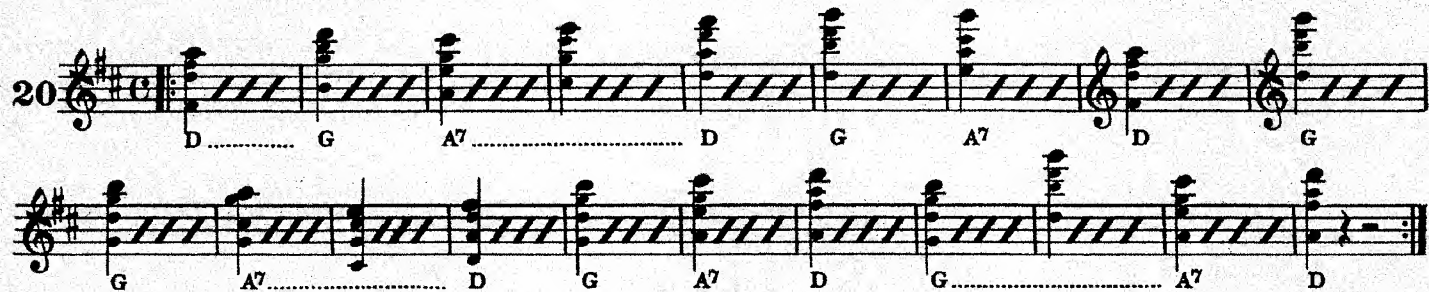
D7..... D7..... D7..... G.....

C..... G..... Em..... Am..... B7..... B7.....

D7..... G..... C..... G..... D7..... G.....

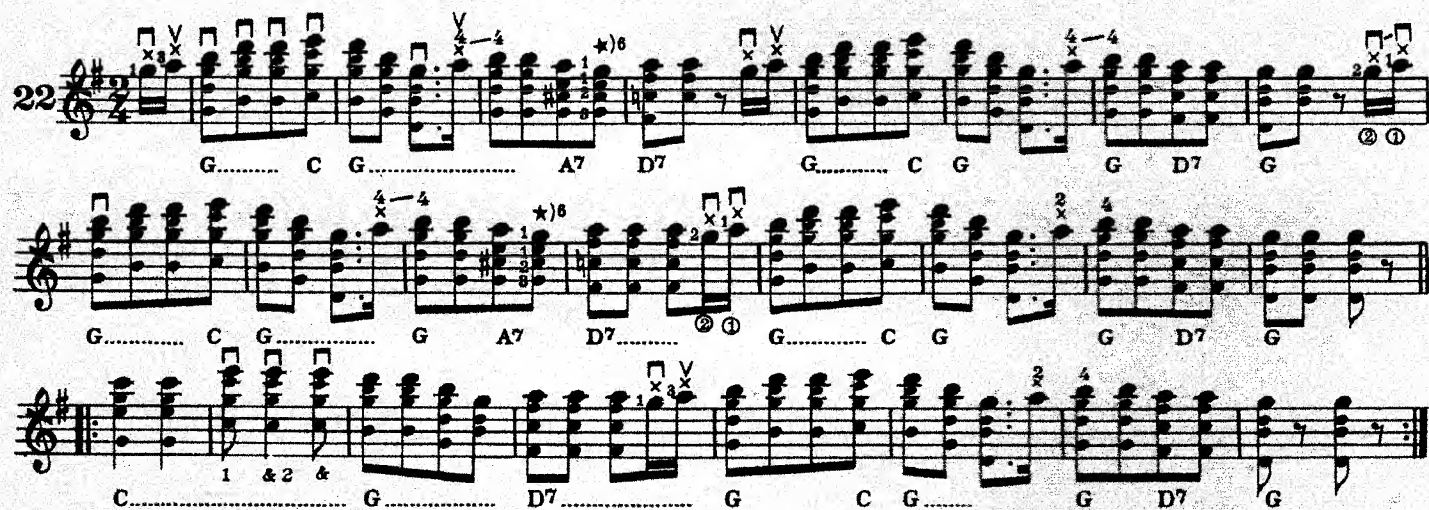
Studies in D-Major

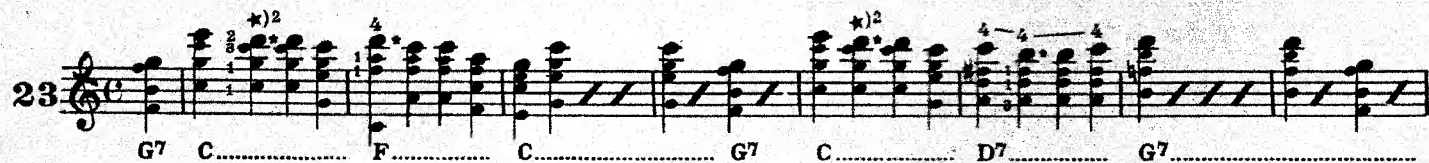
Strokes to be used in each measure of Exercise 20. Example: 

Exercise 20: 

Exercise 21: 

Actual pitch: 

Exercise 22: 


Exercise 23: 


Exercise 23 (continued): 

Exercise 23 (continued): 

Exercise 23 (continued): 

*) See page 42.

Remember,  means notes are written in Actual pitch

 Means Universal notation; see page 17 for complete information.

D-MAJOR FAMILY OF CHORDS

Chord-Chart No.5.

(To be memorized)

D Major Scale to be Harmonized.

Tonic Chords

PIANO

BANJO

D
(D F# A)

2 D 3	4 F# 4	(2 A 7	4 D 12	3 F# 16	(2 A 19
(1 A 2	(1 A 2	(2 D 7	3 F# 11	(1 A 14	(2 D 19
1 D 2	1 D 2	1 F# 6	1 A 9	(1 D 14	1 F# 18

D A⁷ D G A⁷ G A⁷ D

Some students have difficulty in memorizing the chord-charts.

To those, I suggest the reviewing of the text and illustrations on pages 21 and 22. These pages should have a tendency to enlighten you. **SUCCESS** depends on, 75% you and 25% your instructor, which means **MORE PRACTICE**.

Subdominant Chords

G

(G B D)

0 D 0	4 G 5	4 B 9	(2 D 12	4 G 17
0 B 0	2 D 3	2 G 8	(2 B 12	2 D 15
0 G 0	3 B 4	(1 D 7	2 G 12	3 B 16
1 D 2	1 D 2	(1 G 7	1 B 11	1 D 14

PATIENCE is the chief requisite to **SUCCESS**.

Dominant 7th-chords

A⁷

(A C# E G)

3 E 2	4 G 5	3 A 7	4 C# 11	4 E 14	4 G 17	3 A 19	4 D 12
2 C# 2	(1 C# 2	4 G 8	1 G 8	3 C# 14	(1 C# 14	4 G 20	2 A 10
0 G 0	1 A 2	1 C# 6	(2 E 9	1 G 12	(1 A 14	1 C# 18	3 F# 11
1 C# 1	3 E 4	2 G 7	2 A 9	2 C# 13	3 E 16	2 G 19	1 A 9

Remember, A⁷ resolves to its Tonic-Chord (D Major.)

Optional

4 A 7
1 E 5
2 C# 6
3 G 7

Don't fail to memorize the spelling as shown on the left hand margin of each chord-chart. This is essential and will come in handy when you are assigned piano copy to define. Also, the names of the chords contained in each family, and that the 7th-chord progresses to its tonic-chord.

D Major Scale

Always, before playing a scale, take a mental picture of the key-signature so that you can remember what notes are affected.

Strings

Strokes

Fingers

Frets 2 4 6 7 2 4 2 3 3 2 4 2 7 6 4 2

Optional

Frets 2 4 6 7 2 4 6 7 5 7 5 7 9 11 12 11 9 7 5 7 5 7 6 4 2 7 6 4 2

Studies in B-Minor

The musical score consists of ten staves, each containing a melodic line and a series of chords. The key signature is B-minor (two sharps: F# and C#). The time signature is common time (C).

- Staff 1 (Measures 25-34):** Chords: Bm, F#7, Em, F#7, F#7, Bm, F#7, Bm.
- Staff 2 (Measures 35-44):** Chords: Bm, F#7, Em, F#7, Bm, Em, F#7, Bm.
- Staff 3 (Measures 45-54):** Chords: Bm, Em, Bm, F#7, Bm, Em, E7, A7. Includes fingering: 4-4, 3 4 3 4.
- Staff 4 (Measures 55-64):** Chords: Bm, G, F#7, Bm, Bm, G, F#7, Bm, A7, A9, A7, A9, D, Bm, F#7, Bm, A7.
- Staff 5 (Measures 65-74):** Chords: D, Bm, A7, A9, D, D, A7, D, D, Bm, A7, A9, D, B7, Em, G, A9, A7, D.
- Staff 6 (Measures 75-84):** Chords: Bm, F#7, Bm, Em, Bm, F#7, Bm, F#7, Bm, F#7, Bm, F#7, Bm, Em, Bm, B7, B7, Em, Bm, F#7, Bm.
- Staff 7 (Measures 85-94):** Chords: A7, D, A7, A9, D, A7, Bm, Bm, F#7, Bm, F#7.
- Staff 8 (Measures 95-104):** Chords: Bm, Em, Bm, F#7, Bm, F#7, Bm, F#7, Bm, F#7, Bm, Em, Bm, B7, Em, Bm, F#7, Bm.

Technical markings include 'Count 3 4' at the start of staff 6 and various fingering numbers (4-4, 3 4 3 4) above the notes.

The Importance of the Diminished 7th and Augmented 5th Chords

It is almost impossible to find simple melodies to harmonize that do not employ the use of Diminished 7th-chords (chord-chart 7) and the Augmented 5th-chords. (chord-chart 8).

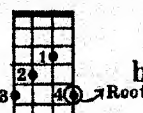
In fact these chords are so extremely important in our task of harmonizing melodies that the student will be given these chords, together with examples, as the next step in this course.


DIMINISHED 7th-CHORDS

Chord-Chart No.7.

(dim. Abbreviation for Diminished 7th.)

(To be memorized)

Any dominant 7th-chord employing optional Form I, thus:  becomes diminished 7th-chord

by raising the root one half-tone, thus:  Root raised one half-tone.

There are but three different diminished seventh-chords to learn. Each one, however, may be named four ways. Above particular diminished 7th-chord may be recognized or named as follows: G# dim. B dim. D dim. or F dim. In other words, any note taken from the "spelling" of the chord (G# B D F) may be the letter-name. To simplify matters, I have grouped the diminished seventh-chords into three groups and this one may be known as group No.1 and will be designated by the symbol, 1—

GROUP ONE and Inversions

PIANO 

BANJO 

4 F#3	4 G#6	4 B 9	4 D 12	4 F#15	4 G#18
0 B 0	1 D 3	1 F#6	1 G#9	1 B 12	1 D 15
1 G#1	2 B 4	2 D 7	2 F#10	2 G#13	2 B 16
2 D 2	3 F#5	3 G#8	3 B 11	3 D 14	3 F#17

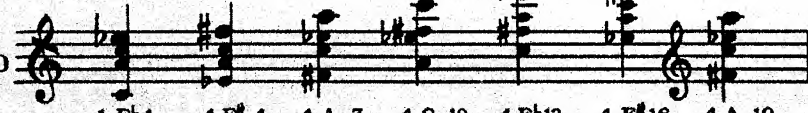
May be letter-named as:

G# dim.
B dim.
D dim.
F dim.

Symbol: 1—

GROUP TWO and Inversions

PIANO 

BANJO 

1 Eb1	4 F#4	4 A 7	4 C 10	4 Eb13	4 F#16	4 A 19
1 C 1	1 C 1	1 Eb4	1 F#7	1 A 10	1 C 13	1 Eb16
2 A 2	2 A 2	2 C 5	2 Eb8	2 F#11	2 A 14	2 C 17
0 C 0	3 Eb3	3 F#6	3 A 9	3 C 12	3 Eb15	3 F#18

May be letter-named as:

D# dim.
F# dim.
A dim.
C dim.

Symbol: 2—

GROUP THREE and Inversions

PIANO 

BANJO 

1 E 2	4 G 5	4 Bb8	4 C#11	4 E 14	4 G 17
1 C#2	1 C#2	1 E 5	1 G 8	1 Bb11	1 C#14
2 Bb3	2 Bb3	2 C#6	2 E 9	2 G 12	2 Bb15
3 E 4	3 E 4	3 G 7	3 Bb10	3 C#13	3 E 16

May be letter-named as:

C# dim.
E dim.
G dim.
Bb dim.

Symbol: 3—

Notice that the inversion of the chord is made with the same chord formation advanced 3 frets higher.

Also the spelling dictates the top-note of the next inversion, the same as it does in the rest of the chord-charts.

It is necessary to learn the spelling of the dim. 7th chords—also, the two accidentals that identify each group. The sentence, "Get Diminished Chords" will serve as a medium in helping you to memorize the letters of each group.

"Get"—think of G7 (G, B, D, F) with the root raised becomes dim. 1—G# B D F (or the enharmonic tones of "Diminished"—think of D7 (D, F#, A, C) with the root raised becomes dim. 2—D# F# A C these notes.)

"Chords"—think of C7 (C, E, G, Bb) with the root raised becomes dim. 3—C# E G Bb

Enharmonic, means—notes that sound the same in pitch, but are letter-named differently, as C# and Db. Study the following examples of enharmonic notes:

F# and Gb; Bb and A#; G# and Ab; D# and Eb

The combination of notes that identify 1— is G# and F#. These cues will act as a short-cut in recognizing the dim. 7th-chords quickly.

" " " " " " 2— is Eb and F#.



" " " " " " 3— is C# and Bb.

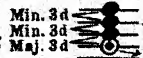

Generally, the combination notes are paired off as given above, however, this is not a set rule as the enharmonics of these notes may appear in the dim. 7th-chords.

Studio Talks on Harmony (Continued from page 20)

DIMINISHED CHORDS

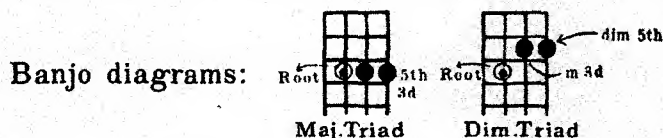
What does the word diminish imply? To lessen or make smaller. Does this pertain to the intervals of a chord? Yes, here are some examples. One of the most simple ways to make diminished chords is to raise the Root of the major chord which produces a diminished Triad.

For example: a G-major chord  becomes a dim. chord by raising the Root, thus: 

or, raise the Root of a dominant 7th-chord to make it a diminished 7th-chord thus:  becomes 

Thus, we have lessened the major third G to B and transformed it to a minor third by making G, sharp. Also, we now have all the intervals of the chord a series of minor thirds, one on top of the other.

Another way to make a dim. triad is to take the major chord and lower the third and fifth each a half-tone, thus:



Progressions of the Dim. 7th-Chords

Harmonic progression, means the advance from one chord to another.

The most practical every-day resolution or progression of the various dim. 7th-chords are as follows:

(Piano) (Banjo)

1- Am 1- Am 1- Am 1- Am

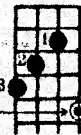
2- Gm 2- Gm 2- Gm 2- Gm

3- Dm 3- Dm 3- Dm 3- Dm

Notice the sharps move up, while the half-tones move to their nearest neighbors. The flats always move down.

Examples showing the dim. 7th-chords advancing to Major chords and dim. 7th-chords.

28 F 2- C7 F 1- F F 2- G7 C7 F 1- C7 1-F F D7 Gm G7 C7 F

The execution of the dim. 7th-chord on the banjo is very easy. It is always made the same way, thus:  and when the dim. 7th-chord is indicated, simply press 4th finger behind the fret indicated by the melody-note and make the dim. 7th-chord formation as shown in the diagram. Dim. 7th-chords are invariably "sandwiched" in between two chords that are members of a FAMILY. They always contain one or two accidentals. When in doubt, look ahead to the next measure and if there is no change in family, you will be assured that the "doubtful" chord which contains an accidental, is a dim. or dim. 7th-chord.

You will find that the dim. 7th-chords are used often, so be sure to STUDY this lesson thoroughly.

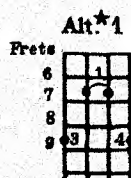
The dim. 7th - FORM is an easy one to remember, because it is always fingered the same way. It is movable like our Major, Minor, Dom. 7th. Dom 9th, FORMS and may be classified as a regular FORM.

You can make the mind accomplish most ANYTHING by concentration.

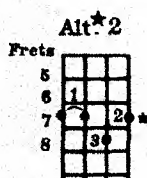
ALTERED CHORD - FORMS

On page 21 you were given movable chord formations that were classified as **REGULAR**- chord forms that have a chord-tone as their highest note. Altered forms, which we will classify as **IRREGULAR**, and which are also movable, are regular forms with one of its notes altered or changed. As we are constantly confronted with these irregular forms I offer the following numbered forms.

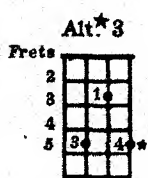
Alt.- abbreviation for Altered. *-indicates a passing-note.



(Seventh chord with passing-note top.)
See foot note...



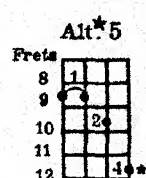
(Major chord with passing-note top.)



(Seventh chord with passing-note top.)



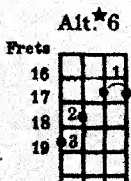
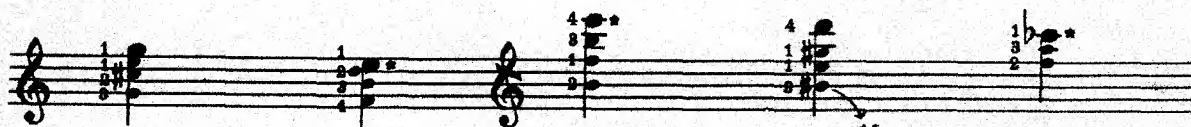
(Major chord with Dim.fifth in melody.)



(Major or minor chord with 4th added in the melody.)

I have charted these **IRREGULAR FORMS** to fit the keys most frequently used.

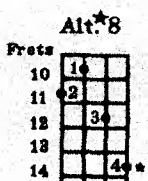
They are movable, depending upon the location of the melody-note, which in every instance is the top-note. (highest tone of the chord)



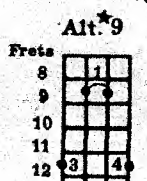
(Dim. triad may be used instead of Dom. 7th Form VII.)



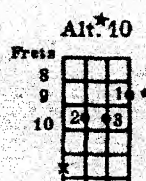
(Dim chord with passing-note in melody.)



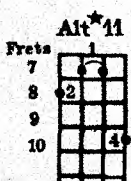
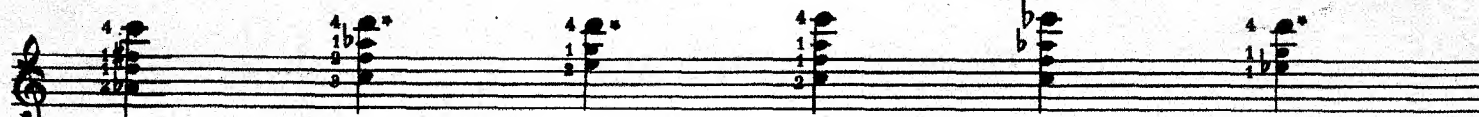
(Dom 7th chord with passing-note in the melody.)



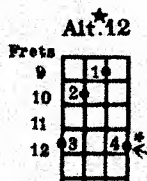
(Dom. 7th chord with Aug. fifth (+5) in the bass.)



(Major triad with dim. fifth.—x indicates the 4th string is not employed.)



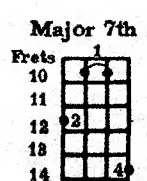
(Dom. 7th chord with dim. fifth.)



(Minor chord with 6th added in the melody.)



(Major chord with 9th added in the melody.)



NOTE: Major sevenths and Minor sevenths are standard or regular forms.



(Minor chord with melody 9th.)

Owing to the fact that these altered chord-forms will be used frequently when playing popular song copy of piano score, it is advised that the student memorize the finger grouping of each particular form and associate the number-name that I have assigned to them; as, Alt. 1, alt 2, etc.

Alt. 1 chord-form

May be....

Major chord with 6th in the melody....

or Minor 7th chord-form....

depending entirely upon the Harmony Symbol.

Plectrum Banjo Method-100


Remember, the above FORMS are MOVABLE


AUGMENTED 5th-CHORDS

Chord-Chart No.8.

(To be memorized)

(Aug. abbreviation for Augmented)


Any Major chord, employing Form V, thus  becomes Augmented chord by raising the fifth $\frac{1}{2}$ -

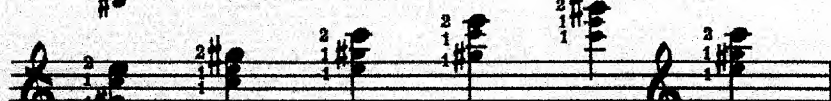
tone, thus:  fifth raised one half-tone... Called an augmented fifth.

There are but four Augmented chords to learn, each may, however, be letter-named three ways. The first diagram shows C major chord, Form V (with *fifth* of chord as the highest note) and the second diagram shows the same chord with Aug. *fifth* which converts it to C+. The plus sign(+) is used as a symbol. When a chord has been defined as an Aug. chord, the note bearing an accidental is the Aug. *fifth* of the chord. To find the letter-name of the Aug. chord, lower the Aug. *fifth* $\frac{1}{2}$ -tone — a *fifth* below that will determine the *root* or name.

EXAMPLES

GROUP ONE and Inversions


PIANO 


BANJO 

2 E 2	4 G# 6	4 C 10	4 E 14	4 G# 18	4 C 22
(1 C 1	(2 E 5	(2 G# 9	(2 C 13	(2 E 17	(2 G# 21
1 G# 1	2 C 5	2 E 9	2 G# 13	2 C 17	2 E 21
0 C 0	1 E 4	1 G# 8	1 C 12	1 E 16	1 G# 20

May be letter-named as
C+
E+
G# or Ab+

GROUP TWO and Inversions

PIANO 

BANJO 

4 F 3	4 A 7	4 C# 11	4 F 15	4 A 19
(2 C# 2	(2 F 6	(2 A 10	(2 C# 14	(2 F 18
2 A 2	(2 C# 6	(2 F 10	(2 A 14	(2 C# 18
1 C# 1	1 F 5	1 A 9	1 C# 13	1 F 17

May be letter-named as
F+
A+
C# or Db+

GROUP THREE and Inversions

PIANO 

BANJO 

4 F# 4	4 Bb 8	4 D 12	4 F# 16	4 Bb 20
(2 D 3	(2 F# 7	(2 Bb 11	(2 D 15	(2 F# 19
2 Bb 3	2 D 7	(2 F# 11	(2 Bb 15	(2 D 19
1 D 2	1 F# 6	1 Bb 10	1 D 14	1 F# 18

May be letter-named as
Bb+
D+
F# or Gb+

GROUP FOUR and Inversions

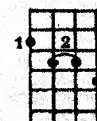
PIANO 

BANJO 

1 D# 1	4 G 5	4 B 9	4 D# 13	4 G 17	4 B 21
0 B 0	(2 D# 4	(2 G 8	(2 B 12	(2 D# 16	(2 G 20
0 G 0	2 B 4	2 D# 8	2 G 12	2 B 16	2 D# 20
4 D# 3	1 D# 3	1 G 7	1 B 11	1 D# 15	1 G 19

May be letter-named as
G+
B+
D# or Eb+

The Augmented FORM




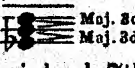

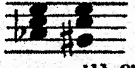


is very easy to remember because it is always made the same way. It is movable and may be classified as a regular FORM.

AUGMENTED CHORDS

(AUGMENT-to increase in size)

As applied to chords, augment means to enlarge the distance between the tones in chords.

For example: The G Major chord  by raising the fifth to enlarge the minor 3d  becomes G+. The minor chord can be changed to an Aug. chord by lowering the root, thus:  E minor with root lowered becomes G+, thus:  which is the enharmonic of  The Aug. chord may be treated enharmonically like the diminished 7th chord. 

If you will learn the following accidental cues you will find them useful in identifying the Aug. chords.

Sometimes, G# indicates C aug.

F# indicates Bb aug.

D# " G "

Bb " Eb "

A# " D "

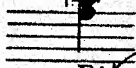
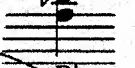
Eb " Ab "

C# " F "

Ab " Db "

Progressions of the Augmented Chords



Invariably the Aug. chord progresses to the major chord; the letter-name of this major chord is determined by figuring a fifth below that of the Aug. chord, as:

 Progresses to  Bb is a fifth below F.



(Continued on page 71)




Practice the following progressions on your banjo.

Group 1



Cue   

Progres-
sions.



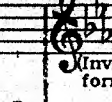
  

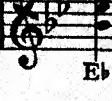
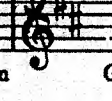
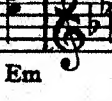
  

Group 3




Cue   

Progres-
sions.




  




  

Group 2




Cue   

Progres-
sions.




  

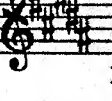

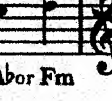
  

Group 4

Cue   

Progres-
sions.

Exercise showing how the Aug. chord is used

32

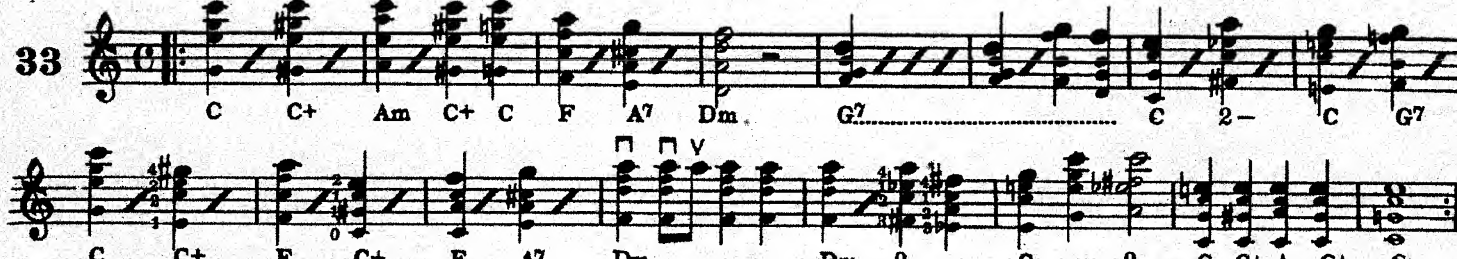


G D7 G D7 Am E7 Am A7 A9 D7 D+

G D7 E7 Am Am 3- Em G D7 D+ G

Exercise employing Aug. and Dim. 7th chords

33



C C+ Am C+ C F A7 Dm G7 C 2- C G7

C C+ F C+ F A7 Dm Dm 2- C 2- C C+ Am C+ C

F-MAJOR FAMILY OF CHORDS

Chord-Chart No.9

(To be memorized)

F-Major Scale to be Harmonized

PIANO

Tonic chords

F C7 F Bb C7 Bb C7 F

BANJO

F chord and Inversions (F A C)

Form III	V	I	III	V
4 F 3	4 A 7	2 C 10	4 F 15	4 A 19
1 C 1	2 F 6	2 A 10	2 C 13	2 F 18
2 A 2	1 C 5	2 F 10	3 A 14	1 C 17
0 C 0	1 F 5	1 A 9	1 C 12	1 F 17

Be sure to keep banjo head tightened and renew the strings often. No player can do good work when the instrument is kept in poor condition.

Subdominant chords

Bb chord and Inversions (Bb D F)

Form V	I	III	V	I
2 F 3	4 Bb 8	4 D 12	2 F 15	4 Bb 20
2 D 3	2 F 6	2 Bb 11	2 D 15	2 F 18
2 Bb 3	3 D 7	1 F 10	2 Bb 15	3 D 19
1 D 2	1 F 5	1 Bb 10	1 D 14	1 F 17

The banjo is now recognized as a standard instrument in the orchestra, but to be successful the banjo player must EX-CELL. The days of just "getting by" are over and the leaders are seeking players

Dominant 7th-chords

C7 chord and Inversions (C E G Bb)

Form V	VII	I	III	V	VII	I
2 E 2	4 G 5	4 Bb 8	3 C 10	4 E 14	4 G 17	4 Bb 20
1 C 1	3 E 5	1 Bb 3	1 E 5	4 Bb 11	1 Bb 11	3 E 17
3 Bb 3	1 Bb 3	1 C 5	1 E 9	2 G 12	1 Bb 15	1 C 17
0 C 0	0 C 0	3 G 7	2 Bb 10	2 C 12	2 E 16	3 G 19

who know the instrument in a legitimate manner. They insist on players who can read and play the correct harmony. In this book, I am offering you a vehicle whereby you may become a top-notch player.

F-Major Scale

Strings	④	③		②	③	④
Strokes	□	∨	□	∨	□	∨
Fingers	4	0	1	2	1	3

Frets 5 0 2 3 5 7 5 6 6 5 7 5 3 2 0 5

The sign ∨ means to slide finger upward. This ∨ means to drag finger downward.

Optional

Strings	④	③		②	①		②	③	④
Strokes	□	∨	□	∨	□	∨	□	∨	□
Fingers	4	0	1	2	1	3	4	3	2

Frets 5 0 2 3 5 7 5 6 5 7 8 10 12 14 15 14 12 10 8 7 5 6 5 7 5 3 2 0 5

NOTE: On account of the proximity of the frets in the upper positions there is a change in the system of fingering



Review

Am F C7 3- Dm 1- G7 C F7 B7 E7 Am Dm F G7 C

Studies in F-Major


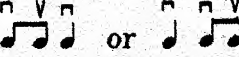

Strokes may be applied instead of the tremolo.


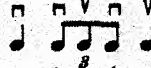
Strokes for the whole-note:

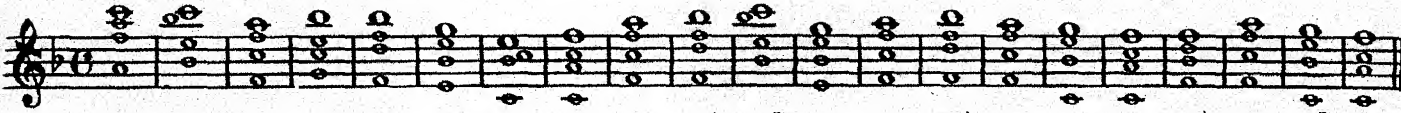
Written  Played 

For utterance: Down Did-Ldee up up down up

Strokes for the half-notes:

Written  Played  or 

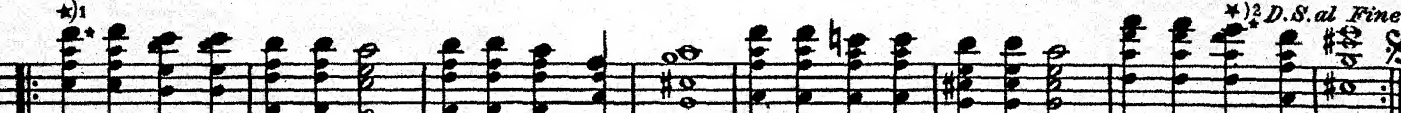
Written  Played 

34 
F C7 F C7 Bb C7..... F..... Bb C7..... F Bb F C7 F Bb F C7 F

35 
F..... C7..... F..... C7..... F C7 F Dm Gm C7 F


F C7 F Bb C7 F C7 F C7 F Dm C7 F C7


F Am C9 C7 F C7 F Am C9 C7 Bb C7 F *Fine*


F C7 Bb Am Bb Dm A7 Dm F 3- A7 Dm..... A7 **1* **2 D.S. al Fine*

36 
F..... Bb..... C7 Bb F..... Bb F C7 F C7.....


F..... F..... Bb C7 Bb F C7 F C7 F Bb F 1- G9 C7 F

37 
C7 F 1- F Bb F C7 F C7 F 1- F Bb F C7


F..... Dm..... C G7 C G7 C7 F 1- F Bb F C7 F C7F

D-MINOR FAMILY OF CHORDS

(Relative to F-Major)

Chord-Chart No. 10.

(To be memorized)

D-Minor Scale to be Harmonized

Tonic chords

PIANO

BANJO

Dm (D F A)

2 D 3	3 F 3	4 A 7	4 D 12	3 F 15	4 A 19
1 A 2	2 D 3	2 F 6	2 A 10	2 D 15	2 F 18
4 F 5	1 D 2	1 F 5	1 A 9	1 D 14	1 F 17

Subdominant chords

Gm

BANJO

Gm (G Bb D)

4 G 5	3 Bb 8	4 D 12	4 G 17	3 Bb 20
1 D 3	2 D 3	2 G 8	2 Bb 11	2 G 20
1 Bb 3	2 Bb 3	1 D 7	3 G 12	2 Bb 15
4 G 7	1 D 2	1 G 7	1 Bb 10	1 D 14

Dominant 7th-chords

A7

BANJO

A7 (A C# E G)

1 E 2	4 G 5	3 A 7	4 C# 11	4 E 14	4 G 17	4 D 12
1 C# 2	1 C# 2	4 G 8	1 G 8	3 C# 14	1 C# 14	2 A 10
0 G 0	1 A 2	1 C# 6	2 E 9	1 G 12	1 A 14	2 F 10
3 E 3	3 E 4	2 G 7	2 A 9	2 C# 13	3 E 18	1 A 9

The student who is really desirous of success should concentrate on his lessons, practice, and above all, *have faith in himself.*

Following the above hints will surely bring about an improvement.

Keep your eyes and ears open for pointers. Watch professionals work. Listen to the orchestras and banjo solos that are broadcast by radio. From a psychological standpoint, think that you play well and are progressing and cultivate confidence in **YOURSELF**. You are bound to go the way your mind directs.

D-Minor (Melodic) Scale

Strings

Strokes

Fingers

Frets 2 4 5 0 2 4 2 3 5 3 2 0 5 4 2

Banjo

Frets 2 4 5 0 2 4 2 3 5 7 9 11 12 10 8 7 5 3 5 3 5 3 2 0 5 4 2

Studies in F-Major Employing Chords of D-Minor Family

38

F B \flat F C 7 F C F D 7 G m D m A 7

39

D m C 7 C 7 F B \flat F + B \flat G m 1- F C 7 B \flat C 7 F G 7 C

40

F D m F C 7 F C $^+$ F C 7 F C 7 F D 9 D 7 G 7 C

41

C 7 F G 7 C 7 F D m G m F C 7 F

42

D m G m D m G m B \flat G m A 7 F C 7 F B \flat F C 7 F

43

F B \flat F C 7 F C 7 F D m G m F C 7 F

*) See page 42 for full information regarding altered chord-forms.
Plectrum Banjo Method-100

B \flat -MAJOR FAMILY OF CHORDS

Chord-Chart No.11.

(To be memorized)

B \flat -Major Scale to be Harmonized

PiANO **Tonic chords**

A musical staff in treble clef showing six tonic chords in C major. The chords are: C major (C-E-G), F major (F-A-C), C major (C-E-G), F major (F-A-C), C major (C-E-G), and F major (F-A-C). The staff ends with a double bar line.

B \flat F 7 B \flat E \flat F 7 E \flat F 7 B \flat

BANJO
B \flat and
Inversions
(B \flat D F)

Form V I III I

9 1 2 4 2 1 1 1 4 2

2 F 3 4 B \flat 8 4 D 12 2 F 15 4 B \flat 20
 1 D 3 2 D 3 2 F 6 2 B \flat 11 2 D 15 2 F 19
 1 B \flat 3 2 B \flat 3 3 D 7 1 F 10 2 B \flat 15 3 D 19
 3 F 5 1 D 2 1 F 5 1 B \flat 10 1 D 14 1 F 17

Subdominant chords

E^b and Inversions (E^b G B^b)

Form III V I II III IV V VI

4 2 1 1 2 3 4 1 2 4 2 1 4 2 1 4 2 1 2 3 1

4 G 5 (2 B^b 8 4 E^b 13 4 G 17 (2 B^b 20
 2 E^b 4 2 E^b 4 (2 G 8 2 E^b 11 2 E^b 16 (2 G 20
 (1 B^b 3 (1 B^b 3 2 E^b 8 3 G 12 (1 B^b 15 2 E^b 20
 (1 E^b 3 (1 E^b 3 1 G 7 1 B^b 10 (1 E^b 15 1 G 19

Dominant 7th-chords

F7 and Inversions (FACEb)

Form I III V VII I III V I

(1 Eb1 1C 1 2A 2 0C 0 3 F 4 Eb4 1 Eb4 3 A 10 1 A 10 4 Eb13 3 F 15 4 A 19 4 C 22 4 Bb20 1C 1 4 Eb4 1 Eb4 3 A 10 1 A 10 4 Eb16 1 Eb16 3 A 22 2 F 18 2 A 2 1 A 2 (2 C 5 1 Eb8 (1 F 10 1 A 14 (2 C 17 1 Eb20 3 D 19 0 C 0 0 C 0 2 F 5 2 A 9 3 C 12 2 Eb15 2 C 17 2 A 21 1 F 17

Try to assume a pleasant personality while playing—Look AT EASE.

In Ensemble playing sit near the drum and piano. Rhythm instruments should be kept together.

B \flat - Major Scale


Strings (3) (2) (1) (2) (3)

Strokes □ V □ V □ V □ V □ V □ V □ V

Fingers 1 3 1 2 1—1 3 4 4 3 1—1 2 1 3 1

Frets 3 5 3 4 3 5 7 8 8 7 5 3 4 3 5 3

Optional



3 5 7 8 6 8 7 8 10 12 13 15 17 19 20 19 17 15 13 12 10 8 7 6 8 7 5 3

Studies in B \flat -Major

41 

F7 B \flat F7 B \flat E \flat E \flat F7 B \flat B \flat F7 F9

B \flat F7 F9 B \flat B \flat + C7..... C9..... F7 F7..... C7 F7 B \flat

42 

B \flat B \flat E \flat B \flat B \flat ② Gm B \flat Gm C7 C9 F7

B \flat E \flat B \flat B \flat C7 F7 B \flat

(It Aint Goin' to Rain No Mo')

43 

F7..... C7 F7 B \flat F+ B \flat

B \flat Dm C7 F7 F7..... F7 C7 2- F7

B \flat F7 B \flat 3- B \flat 3- B \flat 3- B \flat B \flat Dm B \flat F7

F7 F7..... C7 F7 B \flat F7 B \flat

*) See page 42

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G-MINOR FAMILY OF CHORDS

(Relative to B \flat -Major)

Chord-Chart No.12.

(To be memorized)

G-Minor Scale to be Harmonized

PIANO

Tonic chords

Gm D7 Gm Cm D7 Cm D7 Gm

BANJO

Form

Gm
(G B \flat D)

4 G 5 3 B \flat 8 4 D 12 4 G 17 3 B \flat 20
 (2 D 3 2 G 8 2 B \flat 11 2 D 15 2 G 20
 1 B \flat 3 1 D 7 3 G 12 2 B \flat 15 1 D 19
 1 D 2 1 G 7 1 B \flat 10 1 D 14 1 G 19

Subdominant chords

Cm
(C E \flat G)

Form

1 E \flat 1 4 G 5 4 C 10 3 E \flat 13 4 G 17 4 C 22
 1 C 1 2 E \flat 4 2 G 8 2 C 13 2 E \flat 16 2 G 20
 0 G 0 3 C 5 2 E \flat 8 1 G 12 3 C 17 2 E \flat 20
 0 C 0 1 E \flat 3 1 G 7 1 C 12 1 E \flat 15 1 G 19

Dominant 7th-chords

D7
(D F \sharp A C)

Form

0 D 0 2 F \sharp 4 4 A 7 4 C 10 3 D 12 4 F \sharp 16 4 A 19 4 G 17
 1 C 1 1 D 3 3 F \sharp 7 1 F \sharp 7 4 C 13 1 C 13 3 F \sharp 19 2 D 15
 3 A 2 3 C 5 1 C 5 1 D 7 1 F \sharp 11 2 A 14 1 C 17 2 B \flat 15
 2 D 2 4 F \sharp 6 2 F \sharp 6 3 A 9 2 C 12 2 D 14 2 F \sharp 18 1 D 14

When in doubt about the proper harmony, refer to the piano score— instead of playing discords like many amateur banjoists do. Don't forget, that every chord rendered either ENHANCES or DETRACTS.

You have progressed far enough to try to define chords from piano score. Define, means to mark the harmony in between the treble and bass clefs of piano music. You are given full instructions how to do this from pages, 75 to 81 inclusive.

G-Minor Melodic Scale

Strings ③

Strokes \square V \square V \square V \square V \square V \square V \square V \square V

Fingers 0 1 - 1 3 1 3 2 3 1 - 1 3 1 3 2 0

Frets 2 3 5 3 5 4 5 3 1 3 1 3 2 0

2 3 5 3 5 4 5 7 8 10 12 14 16 17 15 13 12 10 8 7 5 3 1 3 1 3 2

Studies in B \flat -Major and G-Minor

44 *Fine.*

B \flat F7..... B \flat F7 B \flat F7..... B \flat F7 B \flat E \flat F7..... B \flat

F7..... B \flat Gm C7 F F7..... B \flat Gm D7 Gm D7 *D.C.*

45 *Fine.*

Gm D7 Gm D7 Gm B \flat D7 Gm B \flat Gm F7..... Cm..... B \flat + Gm

F Gm F Gm F Gm 19th fret F F Gm F Gm Cm E \flat Cm E \flat D7 *D.C.*

46

B \flat E \flat B \flat E \flat B \flat D7..... D7.....

Gm D7 Gm..... C9 C7..... F7..... C7 F7 B \flat E \flat B \flat D7.....

Gm D7 Gm..... B \flat 7..... E \flat B+ G7..... Cm..... C9..... F7 B \flat

47

D7 Gm..... Cm..... D7 Gm..... Cm..... D7 Gm..... Cm D7 D7 Gm D7

G C D7 G..... G7 C Cm D7 G..... C D7 G D7 A7 D7 G D7 G

48

B \flat E \flat F7 F9 F7 B \flat F7 B \flat B \flat E \flat F7 F9 F7 B \flat F7 B \flat

B \flat E \flat F7 F9 F7 B \flat F7 B \flat E \flat F7 F9 F7 B \flat F7 B \flat

E^b-MAJOR FAMILY OF CHORDS

Chord-Chart No.13

(To be memorized)

Tonic chords

PIANO

BANJO

E^b
(E^b G B^b)

Form III V I III V

4 G 5 (2 B^b 8 4 E^b 13 4 G 17 (2 B^b 20
2 E^b 4 2 E^b 4 (2 G 8 2 B^b 11 2 E^b 16 (2 G 20
1 B^b 3 (1 B^b 3 2 E^b 8 3 G 12 (1 B^b 15 2 E^b 20
4 G 7 1 E^b 3 1 G 7 1 B^b 10 (1 E^b 15 1 G 19

Subdominant chords

A^b
(A^b C E^b)

Form I III V I III

1 E^b 1 4 A^b 6 4 C 10 (2 E^b 13 4 A^b 18 4 C 22
(1 C 1 2 E^b 4 2 A^b 9 (2 C 13 2 E^b 16 2 A^b 21
1 A^b 1 3 C 5 (1 E^b 8 2 A^b 13 3 C 17 (1 E^b 20
0 C 0 1 E^b 3 (1 A^b 8 1 C 12 1 E^b 15 1 A^b 20

Dominant 7th-chords

B^b7
(B^b D F A^b)

Form V VII I III V VII I

4 F 3 4 A^b 6 3 B^b 8 4 D 12 4 F 15 4 A^b 18 3 B^b 20 4 E^b 13
3 D 3 (1 D 3 4 A^b 9 1 A^b 9 3 D 15 (1 D 15 4 A^b 21 2 B^b 11
1 A^b 1 (1 B^b 3 1 D 7 (2 F 10 1 A^b 13 (1 B^b 15 1 D 19 3 G 12
2 D 2 3 F 5 2 A^b 8 (2 B^b 10 2 D 14 3 F 17 2 A^b 20 1 B^b 10

E^b-Major Scale to be Harmonized.

E^b B^b7 E^b A^b B^b7 A^b B^b7 E^b

Try to arrange to practice with a good piano player who is a better musician than yourself. An A4 pianist could render valuable assistance to the doubtful student. Most pianists play the correct chords and if you will study this system you will soon be able to do the same— play the right chords at all times.

E^b-Major Scale

Strings ④

Strokes □ V □ V □ V □ V □ V □ V □ V

Fingers 1-1 3 4 | 1 3 | 1 2 2 1 | 3 1 | 4 3 1-1

Frets 3 5 7 8 | 3 5 | 3 4 | 4 3 | 5 3 | 8 7 5 3

3 5 7 8 | 3 5 7 8 | 6 8 | 6 8 10 12 13 | 12 10 8 | 6 8 | 6 8 | 7 5 3 | 8 7 5 3

[illegible]

50 *Andante (slowly)*

51

The musical score for "The Rose Tree" is presented in two systems, each with a treble clef and a key signature of two flats (B-flat and E-flat). The first system consists of two staves. The upper staff contains the melody, featuring various note values including eighth and sixteenth notes, and rests. The lower staff provides the harmonic accompaniment, primarily using chords and single notes. Chord symbols are placed below the lower staff: Bb7, Bb9, Bb7, Bb9, Bb7, Eb, Cm, Eb, Cm, and Bb7. The second system also consists of two staves. The upper staff continues the melody, and the lower staff continues the accompaniment. Chord symbols for this system include Bb7, Bb9, Bb7, Bb9, Bb7, Bb9, Eb, and Eb. The score concludes with a double bar line.

52

4th Pos.

E \flat B \flat 7 E \flat A \flat E \flat B \flat 7 E \flat B \flat 7 E \flat E \flat

A \flat E \flat B \flat 7 E \flat E \flat A \flat

E \flat B \flat 7 G Gm B \flat 7 E \flat A \flat 2— E \flat B \flat 7 E \flat

4th Pos.

Studies in C-Minor

53 Cm G7 Cm G7 Cm..... Fm G7 Cm Fm Cm Fm Bb7 Eb *Fine.*

G7 Cm Fm Bb7 Bb9 Bb7 Eb Cm G7 Cm Fm Cm G7 D7 *G7 D.C.*

54 Eb Cm Eb Cm Cm Fm Cm Fm Bb7 1

Cm F9 Bb7 Bb7 F7 Bb7 Eb Ab Eb Eb Eb+ 2

Cm Eb+ Eb Fm G7 Cm Fm G7 Cm Bb7 Cm 1 2

55 Cm Fm G7 Cm Fm Cm Fm Cm Fm G7 Cm *Fine.*

Eb Ab Eb Bb7 Eb Cm Fm 2- Eb Bb9 Bb7 Eb *dim. Form*

56 Eb Ab Eb Bb7 Cm Eb Bb7 Eb Ab Eb Bb7 Eb *4th Pos. 2nd Pos. dim.*

Eb 2- Eb Ab Eb Bb7 Cm Eb Eb 2- Eb Ab Eb Bb7 Eb *dim. 4th Pos.*

57 Eb Gm Eb Bb9 Bb7 Cm Eb Cm Bb7 Eb Ab Eb Bb9 Bb7 Eb *Fine.*

Cm G7 Fm 2- G7 Cm Bb7 2- D7 G7 *dim. D.C.*

Studies in A \flat -Major*Slowly*

58

Ab Db Eb7 Eb7 Ab Db Ab Eb7 Ab Eb7 Ab Eb7 Ab

Ab Eb7 Ab Eb7 Eb7 Ab Db Eb7 Ab Eb7 Ab Db Ab Eb7 Ab

(Out Of My Dreams)

59

Ab Cm Eb7 Eb+ Ab Fm Ab Ab Fm Ab Ab Bbm Db Eb7 Ab Fm Ab

Ab Fm Ab Cm G7 Cm G7 Cm G7 Cm G7 C7 Fm C7 Fm Bb7 Eb+

Chorus (Use Strokes on whole and half-notes)

Ab..... C7..... F7..... Bb9 Bb7 Bb7 Gm Bb7 Cm Eb7 Ab 1- Ab

1- Ab 1- Ab Ab..... C7..... F7..... Bb7..... Bb7 Gm Bb7 Cm Eb7

Ab Dbm 1- Ab7 Dbm Dbm Ab Ab Fm Bb9 Bb9 Bb7 Gm Bb7 Cm Eb Eb+

Ab..... C7..... F7..... Bb7..... Bb9 Ab..... Bbm Cm

1 2

Ab Bbm Db Bbm Ab Eb9 Eb7 Eb7 Eb+ Ab Bbm Db Bbm Ab Ab

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60

Ab Eb7 Db Ab Ab Eb7 Ab Eb Eb7 Ab

Eb Eb7 Ab Ab Eb7 Db Ab Ab Eb7 Ab

Chord-Chart No.16.

(To be memorized)

F-Minor Scale to be Harmonized.

PIANO

BANJO
Fm
(F Ab C)

Tonic chords

Form I

III

V

III

V

3 F 3 3 Ab 6 4 C 10 4 F 15 3 Ab 18 4 C 22
1 C 1 2 F 6 2 Ab 9 2 C 13 2 F 18 2 Ab 21
0 C 0 1 F 5 1 Ab 8 1 C 12 1 F 17 1 Ab 20

Fm C7 Fm Bbm C7 Bbm C7 Fm

Subdominant chords

Bbm
(Bb Db F)

Form V

III

V

III

V

4 F 3 4 Bb 8 3 Db 11 4 F 15 4 Bb 20
2 Db 2 (2 F 6 2 Bb 11 2 Db 14 (2 F 18
3 Bb 3 (2 Db 6 1 F 10 3 Bb 15 (2 Db 18
1 Db 1 1 F 5 1 Bb 10 1 Db 13 1 F 17

Dominant 7th-chords

C7th
(C E G Bb)

Form V

VII

III

VII (Tonic chord)

2 Eb 2 4 G 5 (4 Bb 8 3 C 10 4 Eb 14 4 G 17 4 Bb 20 4 F 15
1 C 1 3 Eb 5 1 Bb 11 1 Bb 11 3 Eb 17 (1 Eb 17 (2 C 13
3 Bb 3 1 Eb 3 (1 C 5 1 Eb 9 (2 G 12 1 Bb 15 (1 C 17 (2 Ab 13
0 C 0 2 Eb 4 3 G 7 2 Bb 10 (2 C 12 2 Eb 16 3 G 19 1 C 12

There are many enthusiastic lovers of the banjo. Learn to play one and notice how **POPULAR** you will be with your friends. There will always be good times in store for you. Plenty of invitations to parties and **YOU** will be the center of attraction, the life of the party.

F-Minor Scale (Melodic)

Strokes

Fingers

4 3 2 1 2 3 4 2 3 1 0 4

Frets

5 0 1 3 1 3 2 3 4 2 5 3 1 0 5

61

62

Fm

Ab

Bbm

Fm

1-

Fm

Fm

Ab

Bbm

C7

Fm

Ab

Eb7

Fm

C7

Fm

Bbm

C7

Fm

C7

Fm

Fine.


D.C.


Db-MAJOR FAMILY OF CHORDS

Chord-Chart No.17.

(To be memorized)

Tonic chords

PIANO 

BANJO 

Form III

1	4 F 3	2 Ab 6	4 Db 11	4 F 15	2 Ab 18
2 Db 2	2 Db 2	2 F 6	2 Ab 9	2 Db 14	2 F 18
(1 Ab 1)	(1 Ab 1)	2 Db 6	3 F 10	(1 Ab 13)	2 Db 18
(1 Db 1)	(1 Db 1)	1 F 5	1 Ab 8	1 Db 13	1 F 17

Subdominant chords

Gb 

(Gb Bb Db) 

Form I

4 Gb 4	4 Bb 8	2 Db 11	4 Gb 16	3 Bb 20
2 Db 2	2 Gb 7	2 Bb 11	2 Db 14	2 Gb 19
3 Bb 3	(1 Db 6)	2 Gb 11	3 Bb 15	(1 Db 18)
1 Db 1	1 Gb 6	1 Bb 10	1 Db 13	1 Gb 18

Dominant 7th chords

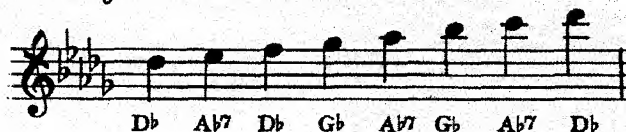
Ab7th 

(Ab C Eb Gb) 

Form VII

4 Gb 4	3 Ab 6	4 C 10	4 Eb 13	4 Gb 16	3 Ab 18	4 C 22	4 Db 11
1 Eb 4	1 C 1	4 Gb 7	1 Gb 7	3 C 13	(1 C 13)	4 Gb 19	1 Gb 19
2 C 5	1 Ab 1	1 C 5	2 Eb 8	1 Gb 11	1 Ab 13	1 C 17	(2 Eb 20)
3 Gb 6	3 Eb 3	2 Gb 6	(2 Ab 8)	2 C 12	3 Eb 15	2 Gb 18	2 Ab 20
							1 Ab 8

Db-Major Scale to be Harmonized



Db Ab7 Db Gb Ab7 Gb Ab7 Db

This family is not used often, but it is used occasionally by the professional players in orchestra.

ANY CHORD MAY APPEAR IN ANY KEY, therefore, to enable you to meet all orchestral conditions, you are earnestly advised to study ALL the chord-charts.

Practice all scales in conjunction with the chord-charts.

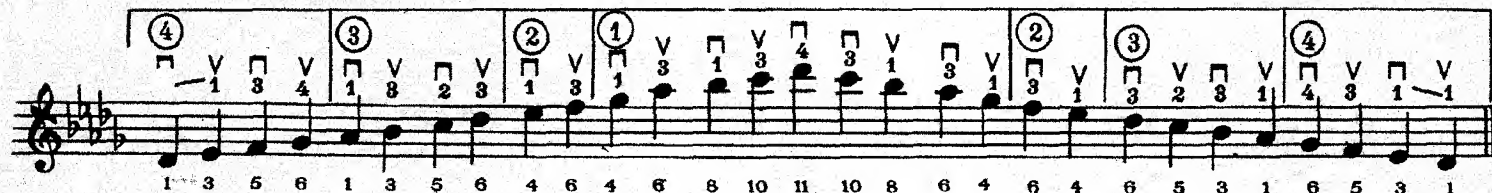
Db-Major Scale

Strings 

Strokes 

Fingers 1-1 3 4 1 3 1 2 2 1 3 1 4 3 1-1

Frets 1 3 5 6 1 3 1 2 2 1 3 1 6 5 3 1



1-3 5 6 1 3 5 6 4 6 4 6 8 10 11 10 8 6 4 6 4 6 5 3 1 6 5 3 1

Actual Pitch Notation

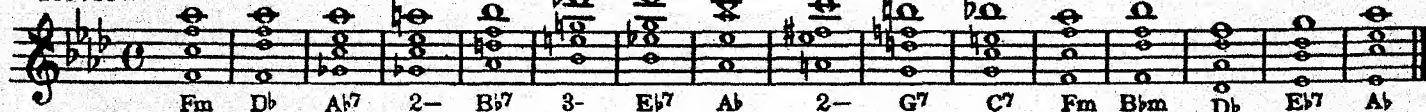
63 

Db Ab7 Db Gb Ab7 Gb Ab7 Db

Form I 

Db Ab7 Db Gb Ab7 Gb Ab7 Db

Review



Fm Db Ab7 2- Bb7 3- Eb7 Ab 2- G7 C7 Fm Bbm Db Eb7 Ab

B \flat -MINOR FAMILY OF CHORDS (Relative to D \flat -Major)

Chord-Chart No.18.

(To be memorized)

B \flat -Minor Scale to be Harmonized

PIANO

Tonic chords

BANJO

Bbm

(B \flat D \flat F)

Form V

I III V I

4 F 3	4 B \flat 8	3 D \flat 11	4 F 15	4 B \flat 20
2 D \flat 2	2 F 6	2 B \flat 11	2 D \flat 14	2 F 18
3 B \flat 3	2 D \flat 6	1 F 10	3 B \flat 15	2 D \flat 18
1 D \flat 1	1 F 5	1 B \flat 10	1 D \flat 13	1 F 17

Subdominant chords

Ebm

(E \flat G \flat B \flat)

Form III

V I III V

3 G \flat 4	4 B \flat 8	4 E \flat 13	3 G \flat 16	4 B \flat 20
2 E \flat 4	2 G \flat 7	2 B \flat 11	2 E \flat 16	2 G \flat 19
1 B \flat 3	3 E \flat 8	2 G \flat 11	1 B \flat 15	3 E \flat 20
1 E \flat 3	1 G \flat 6	1 B \flat 10	1 E \flat 15	1 G \flat 18

Dominant 7th-chords

F7th

(F A \flat C E \flat)

Form I

III V VII I

1 E \flat 1	2 F 3	4 A \flat 7	4 C 10	4 E \flat 13	3 F 15	4 A \flat 19	4 C 22	4 B \flat 20
1 C 1	3 E \flat 4	1 E \flat 4	3 A \flat 10	1 A \flat 10	4 E \flat 16	1 E \flat 16	3 A \flat 22	2 F 18
2 A \flat 2	1 A \flat 2	2 C 5	1 E \flat 8	1 F 10	1 A \flat 14	2 C 17	1 E \flat 20	2 D \flat 18
0 C 0	0 C 0	2 F 5	2 A \flat 9	3 C 12	2 E \flat 15	2 F 17	2 A \flat 21	1 F 17

Bbm Tonic chord

I

4 B \flat 4	4 F 8	4 B \flat 13	4 F 16	4 B \flat 20
2 D \flat 2	2 F 6	2 B \flat 11	2 D \flat 14	2 F 18
3 B \flat 3	2 D \flat 6	1 F 10	3 B \flat 15	2 D \flat 18
1 D \flat 1	1 F 5	1 B \flat 10	1 D \flat 13	1 F 17

B \flat -Minor Scale (melodic)

Strokes

Fingers

Frets

3 5 6 8 6 8 7 8 10 11 13 15 17 19 20 18 16 15 13 11 10 8 6 4 6 4 6 5 3

Study in B \flat -Minor

64

Bbm F7 Ebm F7 Bbm

F7 F7 Bbm F7 Ebm F7

F7 Bbm Ebm F7 Bbm

You have noticed that the chord-charts show 4-tone chords as well as 3-tone chords. Major and minor are naturally 3-tone chords, therefore, in playing 4-tone chords one of the notes must be doubled. This is done on the piano, why not on the banjo? Moreover, this is what the young modern player strives to do. In the past, there has been a bit of discussion about 3-tone chords, versus 4-tone chords. My opinion is this, 4-tone chords permit a freer stroke of the left hand. I grant they do not progress as nicely as 3-tone chords, but I think it is far better to play a 4-tone chord, with one of the notes doubled than to try to play a 3-tone chord and accidentally hit an open string that produces a discord. On the other hand, what is the fourth string there for?—surely not for an ornament. At any rate, I have the chords in this system to please the masses, so that those who prefer to execute 3-tone chords may do so.

G \flat -MAJOR FAMILY OF CHORDS

Chord-Chart No.19.

(To be memorized)

PIANO Tonic chords

BANJO Form I III V 4 III

(G \flat B \flat D \flat)

4 G \flat 4	4 B \flat 8	2 D \flat 11	4 G \flat 16	4 B \flat 21
2 D \flat 2	2 G \flat 7	2 B \flat 11	2 D \flat 14	2 G \flat 20
3 B \flat 3	1 D \flat 6	2 G \flat 11	3 B \flat 15	1 D \flat 19
1 D \flat 1	1 G \flat 6	1 B \flat 10	1 D \flat 13	1 G \flat 19

Subdominant chords

C \flat Form V I III V

(C \flat E \flat G \flat)

2 G \flat 4	4 C \flat 9	4 E \flat 13	2 G \flat 16	4 C \flat 21
2 E \flat 4	2 G \flat 7	2 C \flat 12	2 E \flat 16	2 G \flat 19
2 C \flat 4	3 E \flat 8	1 G \flat 11	2 C \flat 16	3 E \flat 20
1 E \flat 3	1 G \flat 6	1 C \flat 11	1 E \flat 15	1 G \flat 18

Dominant 7th-chords

D \flat 7th Form V VII I III V (Tonic chord)

(D \flat F A \flat C \flat)

4 F 3	4 A \flat 6	4 C \flat 9	3 D \flat 11	4 F 15	4 A \flat 18	4 G \flat 16
0 C \flat 0	3 F 6	1 F 6	4 C \flat 12	1 C \flat 12	3 F 18	2 D \flat 14
1 A \flat 1	1 C \flat 4	1 D \flat 6	1 F 10	2 A \flat 13	1 C \flat 16	3 B \flat 15
1 D \flat 1	2 F 5	3 A \flat 8	2 C \flat 11	2 D \flat 13	2 F 17	1 D \flat 13

G \flat -Major scale to be Harmonized

G \flat D \flat 7 G \flat C \flat D \flat 7 C \flat D \flat 7 G \flat

Unless you have the chords memorized, as shown on the chord-charts, and can mark harmony symbols on song copies of piano music, the object of this course is defeated. Merely playing the chords from the chord-charts will mean nothing worth while. The chords may be applied to the melody of the piano music that is written in the treble clef and this is accomplished by copying in the chord's letter-name. When you have thoroughly learned all the chords as depicted on the chord-charts, you will have a repertoire of chords sufficient to "fill" any melody-note that you may encounter.

G \flat -Major Scale

Strings

Strokes

Fingers

Frets 6 8 3 4 2 4 3 4 4 3 4 2 4 3 8 6

Frets 6 8 10 11 6 6 6 7 6 8 9 11 13 15 16 15 13 11 9 8 6 4 6 4 6 4 3 1 6

Study in G \flat -Major

G \flat E \flat m G \flatE \flat m G \flat G \flat 7 C \flat 1- G \flat D \flat 7.....G \flat D \flat 3- D \flat 7 G \flat

G \flat E \flat m G \flatE \flat m G \flat G \flat G \flat 7 C \flat 1- G \flat C \flatG \flat D \flat 7 G \flat

E^b-MINOR FAMILY OF CHORDS (Relative to G^b-Major)

Chord-Chart No.20.

(To be memorized)

E^b-Minor Scale to be Harmonized

PIANO

Tonic chords

E^bm B^b7 E^bm A^bm B^b7 A^bm B^b7 E^bm

BANJO

E^bm

(E^b G^b B^b)

Form III

3 G ^b 4	4 B ^b 8	4 E ^b 13	3 G ^b 16	4 B ^b 20
2 E ^b 4	2 E ^b 4	2 G ^b 7	(2 B ^b 11	2 E ^b 16
1 B ^b 3	(1 B ^b 3	3 E ^b 8	(2 G ^b 11	(1 B ^b 15
4 G ^b 6	(1 E ^b 3	1 G ^b 6	1 B ^b 10	(1 E ^b 15

Sudominant chords

Form I

A^bm

(A^b C^b E^b)

(B^b)

2 E ^b 1	4 A ^b 6	3 C ^b 9	4 E ^b 13	4 A ^b 18
0 C ^b 0	(2 E ^b 4	2 A ^b 9	2 C ^b 12	(2 E ^b 16
1 A ^b 1	(2 C ^b 4	(1 E ^b 8	3 A ^b 13	(2 C ^b 16
4 E ^b 3	1 E ^b 3	(1 A ^b 8	1 C ^b 11	1 E ^b 15

Dominant 7th-chords

Form V

B^b7th

(B^b D^b F A^b)

4 F 3	4 A ^b 6	3 B ^b 8	4 D ^b 12	4 F 15	4 A ^b 18	3 B ^b 20	4 E ^b 13
3 D ^b 3	(1 D ^b 3	4 A ^b 9	1 A ^b 9	3 D ^b 15	(1 D ^b 15	4 A ^b 21	(2 B ^b 11
1 A ^b 1	(1 B ^b 3	1 D ^b 7	(2 F 10	1 A ^b 13	(1 B ^b 15	1 D ^b 19	(2 G ^b 11
2 D ^b 2	3 F 5	2 A ^b 8	(2 B ^b 10	2 D ^b 14	3 F 17	2 A ^b 20	1 B ^b 10

In questioning my pupils covering a three-year period of teaching this **CHORD SYSTEM**, I found that some made a habit of reviewing the chord-charts so that they had the chords and inversions at their finger tips. In other words, they had retained the chords and fingering subconsciously in their minds.

That is the point **YOU** want to reach. Later on, your mind will be centered on the identifying of chords, the subconscious mind will take care of the mere performance of the chords.

E^b-Minor (Melodic) Scale

Strings

Strokes

Fingers

Frets 3 5 6 8 3 5 3 4 6 4 3 1 6 5 3

Frets 3 5 6 8 3 5 3 4 6 4 3 1 6 5 3

Study in E^b-Minor

66

E^bm B^b7 E^bm A^bm B^b7 E^bm B^b7 E^bm

B^b7 E^bm A^bm B^b7 E^bm A^bm B^b7 E^bm

Chord-Chart No. 21.

(To be memorized)

A-Major Scale to be Harmonized.

PIANO

Tonic chords

BANJO
A
(A C# E)

Form V

I III V I

(2 E 2 4 A 7 4 C#11 2 E 14 4 A 19
2 C#2 2 E 5 2 A 10 2 C#14 2 E 17
2 A 2 3 C#6 1 E 9 2 A 14 3 C#18
1 C#1 1 E 4 1 A 9 1 C#13 1 E 16

D
(D F# A)

Subdominant chords

Form III

I III V

(4 F#4 2 A 7 4 D 12 4 F#16 2 A 19
2 D 3 2 F#7 2 A 10 2 D 15 2 F#19
1 A 2 2 D 7 3 F#11 1 A 14 2 D 19
1 D 2 1 F#6 1 A 9 1 D 14 1 F#18

E7th
(E G# B D)

Dominant 7th-chords

Form I

I III V VII I III A (Tonic chord)

(3 E 2 4 G#6 4 B 9 4 D 12 3 E 14 4 G#18 4 A 19
4 D 3 1 D 3 3 G#9 4 D 15 1 D 15 2 E 17
1 G#1 2 B 4 1 D 7 1 G#13 2 B 16 3 C#18
2 D 2 2 E 4 2 G#8 3 B 11 2 D 14 2 E 16 1 E 16

How to mark harmony symbols and define PIANO MUSIC preparatory to playing same on the Banjo. STUDY the following subjects:
Studio Talks on Harmony, pages, 18, 19 and 20.
How to Build Chords: pages, 71 to 78 inclusive.
The Analysis of Piano Music pages, 79, 80 & 81 and above all be good at spelling.

“There
is no
**ROYAL
ROAD**
to
LEARNING”


A-Major Scale

Strings (3) (2) (1) (2) (3)
Strokes □ V □ V □ V □ V □ V □ V □ V
Fingers 1 3 1 2 1 1 3 3 4 4 3 1 1 2 1 3 1
Frets 2 4 2 3 2 4 6 7 7 6 4 2 3 2 4 2

Study in A-Major

67 

*1 See page 42

★  Thump head of banjo to fill out rests.

Chord-Chart No.22 (To be memorized)

F#-Minor Scale to be Harmonized

PIANO

Tonic chords

BANJO

F#m
(F# A C#)

Form I

4 F#4 3 A7 3 C#11 4 F#16 3 A19
2 C#2 2 F#7 2 A10 2 C#14 2 F#19
1 C#1 1 F#6 1 A9 1 C#13 1 F#18

Subdominant chords

Bm
(B D F#)

Form V

4 F#4 4 B9 3 D12 4 F#16 4 B21
2 D3 2 F#7 2 B12 2 D15 2 F#19
3 B4 2 D7 1 F#11 3 B16 2 D19
1 D2 1 F#6 1 B11 1 D14 1 F#18

Dominant 7th-chords

C#7th
(C# E# G# B)

4 E#3 4 G#6 4 B9 3 C#11 4 E#15 4 G#18 4 B21 4 F#16
0 E0 3 E#6 1 B12 1 B12 3 E#18 1 E#18 2 C#14
2 G#1 1 B4 1 C#6 2 E#10 2 G#13 1 B16 1 C#18 2 A14
1 C#1 2 E#5 3 G#8 2 B11 2 C#13 2 E#17 3 G#20 1 C#13

*MUSIC is the
MASTER KEY!
It opens more
doors than any
other single
accomplishment.*

F#-Minor (Melodic) Scale

Strings

Strokes

Fingers

Frets

6 8 2 4 2 4 3 4 2 0 2 0 2 1 6

Studies in F#-Minor (And its Relative Major—A-Major)

68

69

Fine.

D.C.

A F#m E7 A C#7 F#m B7 E7 A F#m

E7 E7 A A D A E7 A F#m A E7 A

F#m Bm F#m 2- F#m A Bm C#7 F#m

A E7 F#m C#7 F#m Bm C#7 F#m C#7 F#m

E-MAJOR FAMILY OF CHORDS

Chord-Chart No. 23.

(To be memorized)

E-Major Scale Harmonized

PIANO

Tonic chords

E B⁷ E A B⁷ A B⁷ E

BANJO

E

(E G[♯] B)

Form III

2 E 2	4 G [♯] 6	2 B 9	4 E 14	4 G [♯] 18	2 B 21
0 B 0	2 E 5	2 G [♯] 9	2 B 12	2 E 17	2 G [♯] 21
1 G [♯] 1	1 B 4	3 E 9	3 G [♯] 13	1 B 16	2 E 21
- - -	1 E 4	1 G [♯] 8	1 B 11	1 E 16	1 G [♯] 20

Subdominant chords

**"HELP YOURSELF" IS THE
SURE KEY TO SUCCESS.**

A

(A C[♯] E)

Form V

2 E 2	4 A 7	4 C [♯] 11	2 E 14	4 A 19
2 C [♯] 2	2 E 5	2 A 10	2 C [♯] 14	2 E 17
2 A 2	3 C [♯] 6	1 E 9	2 A 14	3 C [♯] 18
1 C [♯] 1	1 E 4	1 A 9	1 C [♯] 13	1 E 16

Dominant 7th-chords

B7th

(B D[♯] F[♯] A)

Form V

4 F [♯] 4	3 B 9	4 D [♯] 13	4 F [♯] 16	4 A 19	3 B 21	4 E 14
3 D [♯] 4	4 A 10	1 A 10	3 D [♯] 16	1 D [♯] 16	4 A 22	2 B 12
1 A 2	1 D [♯] 8	2 F [♯] 11	1 A 14	1 B 16	1 D [♯] 20	3 G [♯] 13
2 D [♯] 3	2 A 9	2 B 11	2 D [♯] 15	3 F [♯] 18	2 A 21	1 B 11

**IN MUSIC EVERY-
THING COMES TO
HIM WHO WAITS,—
and practices.**

Learn to play the
Mc Neil Way —
FORM PLAYING is a
modern route to suc-
cessful BANJO PLAYING.
It may be applied to Piano
Music, Tenor Banjo and
1st and 2nd Violin parts.

E-Major Scale

Strings

Strokes

Frets 4 6 8 9 4 6 4 5 5 4 6 4 9 8 6 4

Study in E-Major

(Oh Harold!)

70

E B⁷ E G[♯]m B⁷ B⁷ E

E B⁷ E G[♯]m A E B⁷ E B⁷ E

(To be memorized)

C#-Minor Scale to be Harmonized

Do not become *DISCOURAGED*.—
To M-a-s-t-e-r any *INSTRUMENT*
requires *TIME, PATIENCE* and
considerable *PRACTICE*;— the
Banjo is no exception to these facts.

Whether you are playing chords or scales, be sure to press the fingers firmly behind the frets, so firm as to cause the fingernails to whiten. This will insure a good tone-quality if the Banjo is in proper condition and the accompanying right hand stroke is performed correctly.

- Dominant 7th-chords

Form VII

G#7th
(G# B# D# F#)

C#m
(Tonic chord)

	4 F# 4	3 G# 6	4 B# 10	4 D# 13	4 F# 16	3 G# 18	4 C# 11
1 D# 4	(1 B# 1	4 F# 7	1 F# 7	3 B# 13	(1 B# 13	4 F# 19	(2 G# 9
2 B# 5	1 G# 1	1 B# 5	(2 D# 8	1 F# 11	(1 G# 13	1 B# 17	2 E# 9
3 F# 6	3 D# 3	2 F# 8	2 G# 8	2 B# 12	3 D# 15	2 F# 18	1 G# 8

C#-Minor (Melodic) Scale

Strings **(4)** **(3)** **(2)** **(3)** **(4)**
 Strokes \square \square \square \square \square \square \square \square \square \square \square \square
 1—1 2 4 1 3 1 2 3 1 4 2 1 3 1
 Frets 3 4 6 1 3 1 2 4 2 8 6 4 3

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a sequence of notes and rests, with fingerings indicated by numbers 1-4 and breath marks (V) above the staff. Above the staff, there are four groups of circled numbers: (4), (3), (2), and (1), each followed by a sequence of notes and rests. The notes are: F#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B73, C#74, D74, E74, F#74, G#74, A74, B74, C#75, D75, E75, F#75, G#75, A75, B75, C#76, D76, E76, F#76, G#76, A76, B76, C#77, D77, E77, F#77, G#77, A77, B77, C#78, D78, E78, F#78, G#78, A78, B78, C#79, D79, E79, F#79, G#79, A79, B79, C#80, D80, E80, F#80, G#80, A80, B80, C#81, D81, E81, F#81, G#81, A81, B81, C#82, D82, E82, F#82, G#82, A82, B82, C#83, D83, E83, F#83, G#83, A83, B83, C#84, D84, E84, F#84, G#84, A84, B84, C#85, D85, E85, F#85, G#85, A85, B85, C#86, D86, E86, F#86, G#86, A86, B86, C#87, D87, E87, F#87, G#87, A87, B87, C#88, D88, E88, F#88, G#88, A88, B88, C#89, D89, E89, F#89, G#89, A89, B89, C#90, D90, E90, F#90, G#90, A90, B90, C#91, D91, E91, F#91, G#91, A91, B91, C#92, D92, E92, F#92, G#92, A92, B92, C#93, D93, E93, F#93, G#93, A93, B93, C#94, D94, E94, F#94, G#94, A94, B94, C#95, D95, E95, F#95, G#95, A95, B95, C#96, D96, E96, F#96, G#96, A96, B96, C#97, D97, E97, F#97, G#97, A97, B97, C#98, D98, E98, F#98, G#98, A98, B98, C#99, D99, E99, F#99, G#99, A99, B99, C#100, D100, E100, F#100, G#100, A100, B100, C#101, D101, E101, F#101, G#101, A101, B101, C#102, D102, E102, F#102, G#102, A102, B102, C#103, D103, E103, F#103, G#103, A103, B103, C#104, D104, E104, F#104, G#104, A104, B104, C#105, D105, E105, F#105, G#105, A105, B105, C#106, D106, E106, F#106, G#106, A106, B106, C#107, D107, E107, F#107, G#107, A107, B107, C#108, D108, E108, F#108, G#108, A108, B108, C#109, D109, E109, F#109, G#109, A109, B109, C#110, D110, E110, F#110, G#110, A110, B110, C#111, D111, E111, F#111, G#111, A111, B111, C#112, D112, E112, F#112, G#112, A112, B112, C#113, D113, E113, F#113, G#113, A113, B113, C#114, D114, E114, F#114, G#114, A114, B114, C#115, D115, E115, F#115, G#115, A115, B115, C#116, D116, E116, F#116, G#116, A116, B116, C#117, D117, E117, F#117, G#117, A117, B117, C#118, D118, E118, F#118, G#118, A118, B118, C#119, D119, E119, F#119, G#119, A119, B119, C#120, D120, E120, F#120, G#120, A120, B120, C#121, D121, E121, F#121, G#121, A121, B121, C#122, D122, E122, F#122, G#122, A122, B122, C#123, D123, E123, F#123, G#123, A123, B123, C#124, D124, E124, F#124, G#124, A124, B124, C#125, D125, E125, F#125, G#125, A125, B125, C#126, D126, E126, F#126, G#126, A126, B126, C#127, D127, E127, F#127, G#127, A12

Study in C#-Minor

71 *Fine.*

(To be memorized)

PIANO

Tonic chords

A musical staff in treble clef with a key signature of two sharps (F# and C#). The staff contains five vertical lines, each with a chord symbol above it. The chords are: 1. D major triad (D, F#, A), 2. E minor triad (E, G, B), 3. F# minor triad (F#, A, C), 4. G major triad (G, B, D), and 5. A major triad (A, C, E). The chords are written in a simplified manner, with the notes placed on the lines of the staff.

BANJO
B
(B D# F#)

Form V

4 I 4 I 1 I 4 I

(1 F#4 4 B 9 4 D#13 2 F#16 4 B 21
1 D#4 2 F#7 2 B 12 2 D#16 2 F#19
1 B 4 3 D#8 1 F#11 2 B 16 3 D#20
3 F#6 1 F#6 1 D#15 1 F#18

Subdominant chords

E
(E G# B)

Form III V I 4 V

4 G#6 2 B 9 4 E 14 4 G#18 2 B 21

2 E 5 2 E 5 2 G#9 2 B 12 2 E 17 2 G#21

1 B 4 1 B 4 2 E 9 3 G#13 1 B 16 2 E 21

4 G#8 1 E 4 1 G#8 1 B 11 1 E 16 1 G#20

Dominant 7th-chords

Form I

F#7b9 (F# A C# E)

3 F#4	4 A#6	4 C#11	4 E 14	3 F#16	4 A# 20	4 B 21
4 E 5	1 E 5	3 A#11	(1 A#11	4 E 17	1 E 17	2 F#19
1 A#3	(2 C#6	1 E 9	1 F#11	1 A#15	(2 C#18	3 D#20
2 E 4	(2 F#6	2 A#10	3 C#13	2 E 16	(2 F#14	1 F#18

Chords in this key are very seldom used. The keys that are used most frequently in popular music are, C, G, D, F, B \flat , E \flat , A \flat and D \flat , in order given. However, all CHORDS in all KEYS are given in this method— It is a complete treatise.

B-Major Scale

Study in B-Major

72

B E F#7 F#9 F#7 B F#7 B B E F#7 F#9 F#7 B F#7 B

B E F#7 F#9 F#7 B F#7 B B E F#7 F#9 F#7 B F#7 B

DOMINANT 9th-CHORDS

(This chord-chart shows MAJOR 9th-chords only)

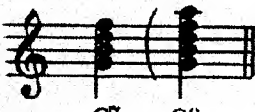
Chord-Chart No. 27

(To be memorized)

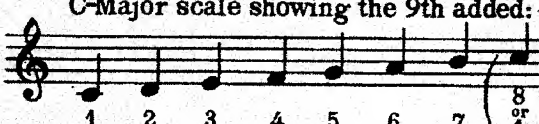
It is best to consider the Major 9th-Chord as a Dominant 7th-Chord with the 9th added on top. Its most natural progression is to Dominant 7th of the same root (letter-name.)

Piano Form

Natural Progression

Example:  With "A" added, it becomes G 9th

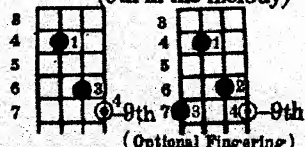


C-Major scale showing the 9th added:  MAJOR 9th MINOR 9th

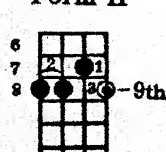
	Form 1	Form 2	Progression
G9	 4 A 7 3 F 6 1 B 4 2 F 5	 3 A 7 1 F 6 (2 D 7) (2 G 7)	 3 G 5 4 F 6 1 B 4 2 F 5
E9	 4 F# 4 3 D 3 1 G# 1 2 D 2	 3 F# 4 1 D 3 (2 B 4) (2 E 4)	 3 E 2 4 D 3 1 G# 1 2 D 2
D9	 4 E 14 3 C 13 1 F# 11 2 C 12	 3 E 14 1 C 13 (2 A 14) (2 D 14)	 3 D 12 4 C 13 1 F# 11 2 C 12
B9	 4 C# 11 3 A 10 1 D# 8 2 A 9	 3 C# 11 1 A 10 (2 F# 11) (2 B 11)	 3 B 9 4 A 10 1 D# 8 2 A 9
A9	 4 B 9 3 G 8 1 C# 6 2 G 7	 3 B 9 1 G 8 (2 E 9) (2 A 9)	 3 A 7 4 G 8 1 C# 6 2 G 7
F#9	 4 G# 6 3 E 5 1 A# 3 2 E 4	 3 G# 6 1 E 5 (2 C# 6) (2 F# 6)	 3 F# 4 4 E 5 1 A# 3 2 E 4

	Form 1	Form 2	Progression
C9	 4 D 12 3 Bb 11 1 E 9 2 Bb 10	 3 D 12 1 Bb 11 (2 G 12) (2 C 12)	 3 C 10 4 Bb 11 1 E 9 2 Bb 10
F9	 4 G 5 3 Eb 4 1 A 2 2 Eb 3	 3 G 5 1 Eb 4 (2 C 5) (2 F 5)	 3 F 3 4 Eb 4 1 A 2 2 Eb 3
Bb9	 4 C 10 3 Ab 9 1 D 7 2 Ab 8	 3 C 10 1 Ab 9 (2 F 10) (2 Bb 10)	 3 Bb 8 4 Ab 9 1 D 7 2 Ab 8
Eb9	 4 F 3 3 Db 2 0 G 0 1 Db 1	 3 F 3 1 Db 2 (2 Bb 3) (2 Eb 3)	 2 Eb 1 3 Db 2 0 G 0 1 Db 1
Ab9	 4 Bb 8 3 Gb 7 1 C 5 2 Gb 6	 3 Bb 8 1 Gb 7 (2 Eb 8) (2 Ab 8)	 3 Ab 6 4 Gb 7 1 C 5 2 Gb 6
Db9	 4 Eb 13 3 Cb 12 1 F 10 2 Cb 11	 3 Eb 13 1 Cb 12 (2 Ab 13) (2 Db 13)	 3 Db 11 4 Cb 12 1 F 10 2 Cb 11

Form I 3-Tone (9th in the melody)



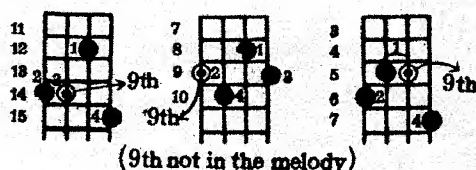
Form II 4-Tone



These FORMS may be applied to any 9th-chord.

Inverted Forms

Form III Form IV Form V



Studio Talks on Harmony (Continued from page 44)

The "LADDER METHOD" of CHORD ANALYSIS

(The line and space system of spelling and building chords)

71

A complete knowledge of chords and their relationship is essential to the banjoist. On pages, 18, 19, 20, 40 and 44 you were given the interval method of building chords as taught in harmony books. Here is an easy way to build chords and retain them in your memory. On each chord-chart you were given three chords, called a "family". In harmony these chords of the family are called Tonic, Subdominant and Dominant 7th chords and they are the fundamental chords in each key.

TONIC

1- The key-note of the scale. 2- In the new system of harmony, the tonic chord (in C-major the major triad built on C; in C-minor the minor triad on C) is designated as the tonic. Tonic chord, one having the key-note as root, or a chord that is built on degree 1 of the scale.

SUBDOMINANT (Remember, SUB means under)

1- The under-dominant, i.e. the tone below the dominant in a diatonic scale (major or minor scale). 2- The 4th-degree of the scale. 3- Therefore, the subdominant chord is a major or minor triad that is built on the 4th-degree of the scale, either major or minor mode.

DOMINANT (Webster: Dominant, exercising chief authority; ruling.)

1- The fifth tone in a major or minor scale. 2- Dominant chord, (a) the dominant triad, or a MAJOR triad built on the fifth degree of the scale, (b) the dominant chord of the 7th, or a major triad built on the fifth degree of the scale with a minor seventh added at its top.

It is apparent that the two chief members of a family are the tonic and dominant 7th-chords— "father tonic" and "mother dominant." Mother dominant is very fond of father tonic and eventually she will seek him and go to him; meaning, that the dominant 7th-chords progress to their respective tonic chords.



FUNDAMENTAL CHORDS in the KEY of C-MAJOR

(C family of chords C, F and G 7th-chords)

You will observe that harmony has a name for each degree of the scale. We will build the three fundamental chords, or family of chords in the key of C major—namely C chord (Tonic), which derives its name from being built from the first note of the C scale; F chord (subdominant), which gets its name from the 4th note of the scale; and G 7th-chord (dominant 7th), which is built on the 5th note of the scale. Build a triad* on the first degree of the scale (C). As C the root, or name of this triad is on a line, build lines upwards, that is, place note upon the next line above, which is E; place another on the line above, which is G. You now have three notes making a major triad built upon C, termed C-major chord in the first position.

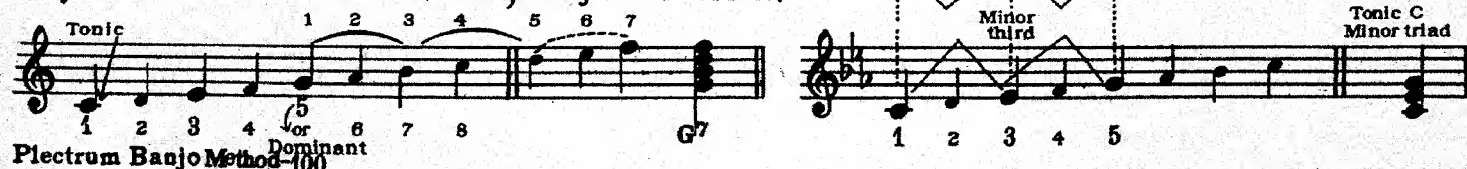
EXAMPLE: Start with C (the root) then add E, the line above then add G, the next line above




Picture the C major (triad) chord in your memory and spell it, C, E, G. This is an easy way to spell the letters of the chord. The bottom note of this chord is the name or root. RULE: If the root is on a line, then build upon the next two lines above. If the root is on a space then build on the next two spaces above. This rule of building triads will apply to all keys, of course the key-signature of the scales from which these chords are to be constructed, will affect the notes contained in the chords, also determine whether they are Major or minor triads. In using the above method, it is well to remember that, from Major scales, Major triads are constructed; from minor scales, minor triads are built. (This pertains only to triads built upon the first and fourth scale-steps, tonic and sub dominant degrees.)

EXAMPLE

* A triad contains a root and two intervals, each reckoned from this root upward, a third and a fifth.

G major triad with 7th added becomes G7th which can only be Dom. 7th chord in two families, C-Major and C-minor.



Now that you have learned to build the C chord in the 1st position  and you know that it contain only three notes, C, E, G, build it in the 2d position, thus:  E, G, C and in the 3d position, thus:  G, C, E. You will notice that the same notes are used each time, only they are inverted; these are called "inversions". You must know these chords (and all chords to follow) so thoroughly, that you can recognize them at sight.


Summary of the above:- These are the C chords, called tonic, or chord 1, in the key of C.

Spell, C, E, G; C is the root, (the first note of the C scale.)




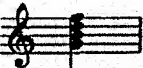
Building the F Chords (Subdominant, or Chord 4) in the Key of C

Next build the subdominant chords in the "family of C" which are the F chords. In the Triad form first

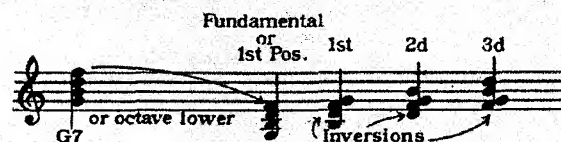
and then in its two inversions or positions, thus:  Know these chords at a glance. Spell, F, A, C; F is the *root* (the fourth note of the C scale.)


Building the G7th-Chords (Dominant 7th or Chord 5) in the Key of C

Next build the Dominant 7th-chords in the family of C, which are the G7th-chords. Remember, dominant 7th-chords have four notes in their construction while, as shown, the Major Triads we have built, the C and F chords only had three notes in their construction. G is the *root*, the fifth note of the C scale.

Build a Major Triad on G, thus:  with ^{*}Minor 7th (or another line added) becomes G7th 
The dominant 7th chord is comprised of four tones, therefore it will have three inversions.

Now build the G7th-chord and its three inversions, thus:
Spell G, B, D, F. G is the *root*, the fifth note of the C scale.



Sometimes dominant 7th-chords are printed with the fifth omitted. G is the *root*—a fifth above is D—so D may be omitted, thus:  NOTE: This form is used frequently.

REMEMBER: TONIC CHORDS are always constructed on the first note of the scale. (May be known as chord 1 of any given key.)
SUBDOMINANT CHORDS on the fourth note. (May be known as chord 4 of the family.)
DOMINANT 7th CHORDS on the fifth note. (May be known as chord 5 of the family.)
These three chords make a complete family.

Summary of the above lesson:



Note: All Major Families are built from their respective Major Scales, in similar manner.

The arrows indicate the *root* of the chords and where the chords received their name.

* The major 7th is one half-tone below the eighth scale step—the minor 7th is a whole-tone below.

BUILDING THE A-MINOR FAMILY OF CHORDS (Relative to C-Major)

73

Keys are said to be related when they contain many notes alike. Every major key has a "relative" minor,— the relative minor is always a minor third below its major, and both keys have the same signature.

A-Minor Scale

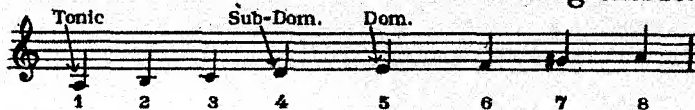
A, is a minor third below C.

Notice that the seventh-note in the Harmonic Minor scale is raised one half-step.

This rule of raising the seventh scale-step one half-tone **MUST APPLY** in the construction of all Harmonic Minor scales.

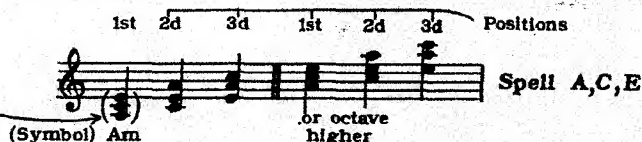
Build the TONIC and SUBDOMINANT chords of the "A-Minor family" from the "A-Minor" scale shown above, the same way you did the chords in the C family using the line and space method.

Harmonic minor must be used for building chords.



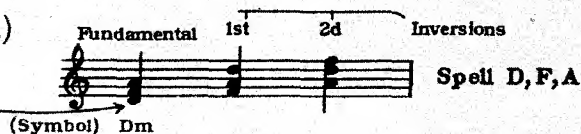
Building the A-Minor Chord (Tonic)

A, the first-note in the minor scale is on line, so build lines upon A, making a Minor Triad, thus:



Building the D-Minor Chord (Subdominant)

D, the fourth note of the scale is on a space, so build spaces upon D, making D Minor Triad thus:

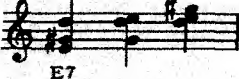


Building the E7th-Chord (Dominant 7th)

E, the fifth note of the scale is on a line, so build lines (four lines) upon E, being careful to raise the note on the second line G, a half-tone thus: making G# a major third above the root, E.



IMPORTANT:— In constructing the Dominant 7th-chord of the *Minor Family*, you will observe that the *third above the root must be raised a half-step*. In the example given above (E7th) starting with the root (E), the third above, which is G, must be made G#. A reminder is given you by glancing at the A-Minor scale. You will observe that (G) the 7th scale-step is made G# too. This rule applies to all Dominant 7th-chords, built from *Minor scales* and therefore belonging to *minor families* of chords.

E7th-CHORD OMITTING THE 5th(B)  Often the Dominant 7th-chords are written with the fifth omitted. If this is confusing to you when defining chords simply fill in the missing note. When chords are written in the fundamental positions (all lines or all spaces) it is termed "Ladder" form, explained on next page.

SUMMARY:— The A-minor family of chords consists of:—

- A-minor (Tonic)
- D-minor (Subdominant)
- E7th (Dominant 7th)

Note: All minor families are built from their respective Harmonic Minor Scales, in similar manner.

Don'ts

DON'T FORGET to raise the *third* one half-step when building dominant 7th-chords from fifth degree of *harmonic minor scales*. **DON'T FORGET** to raise the seventh scale-step, when building *Harmonic Minor Scales*. Here, the student is advised to get some manuscript paper and practice building chords, over and over again, until he can recognize any chord at a glance. It is obvious that this system of building chords is very simple, but the key-signature must be correct. The first step is to build the scales, being careful to get the correct signature. Write the major scale with their minors underneath. Second step—number each note in the scale. Third step—check off, 1, 4 and 5 the roots or the foundation notes upon which the Tonic, Subdominant and Dominant 7th-chords are to be built. Build chords on them as explained in this lesson. Refer to "Piano Music Chord-Chart in all keys," pages 75 and 76; these pages will be the "answers" to your work.

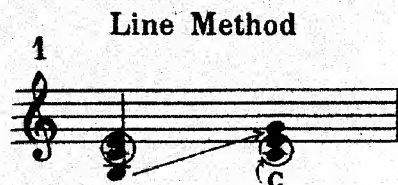
“Ladder” Form

This is merely a method of reducing piano chords to their original position, which means that the *root* (name) of the chord will be on the bottom, thereby making the identification of the chord easier.

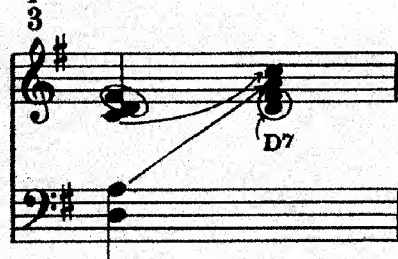
This system will apply in 90% of cases, the exceptions being when passing-tones are employed, or when in rare instances, the root is entirely omitted from the chord; in the latter case, there will be enough letters shown to indicate the name of the chord, or another note (rung) added at the bottom of the “ladder” will furnish the missing *Root* (name.)

Q: How can I analyze these chords?

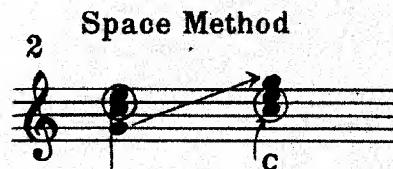
A: By studying the following examples carefully.



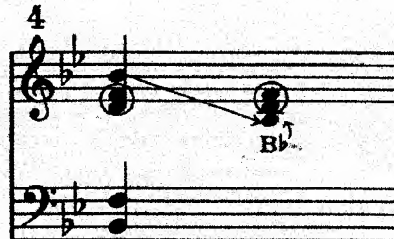
Gather 2 line-notes closest together; change remaining space-note to closest line-note possible.



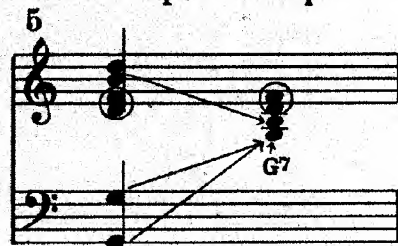
NOTE: In a case where the same note is repeated in both clefs, omit one, as D in example 3.



Gather 2 space-notes closest together; change remaining line-note to closest space-note possible.

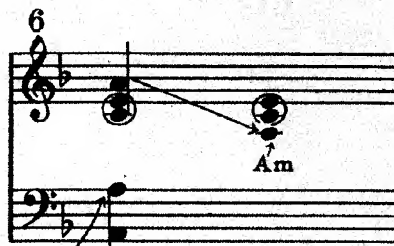


Gather 2 space-notes, closest together; change line-note to closest space-note possible. Then from bass clef bring up line-note (A) and change to closest space-note possible.



Omit one G found in the bass as the other is sufficient to identify the chord.

In this example, both Bb and F, in the bass, are also in the treble, so that in the analysis both notes in the bass are not needed and therefore omitted.



In this case A appears twice in the bass, but as it also appears in the treble the identity of the chord is established without use of the bass A's.

IMPORTANT

Don't forget to study your spelling as it appears on the chord-charts, as in this form the *root* (name) is always at the bottom. (Ladder Form)

REMEMBER,

That perfect chord spelling is of vital importance in reading music and makes chord analysis a simple matter.

Useful in defining chords from Piano score and for reference in learning to build chords by the line and space method.

CHORD FAMILIES

SCALES

CHORD FAMILIES

Tonic chords Subdom. chords Dominant 7th-chords 7th Progression to Tonic 3d chord

C-Major

1 2 3 4 5 6 7 8 C F G7 C

A-Minor

1 2 3 4 5 6 7 8 Am Dm E7 Am

G-Major

1 2 3 4 5 6 7 8 G C D7 G

E-Minor

1 2 3 4 5 6 7 8 Em Am B7 Em

D-Major

1 2 3 4 5 6 7 8 D G A7 D

B-Minor

1 2 3 4 5 6 7 8 Bm Em F#7 Bm

A-Major

1 2 3 4 5 6 7 8 A D E7 A

F#-Minor

1 2 3 4 5 6 7 8 F#m Bm C#7 F#m

E-Major

1 2 3 4 5 6 7 8 E A B7 E

C#-Minor

1 2 3 4 5 6 7 8 C#m F#m G#7 C#m

B-Major

1 2 3 4 5 6 7 8 B E F#7 B

G#-Minor

1 2 3 4 5 6 7 8 G#m C#m D#7 G#m

SCALES

CHORD FAMILIES

Diagram illustrating scales and chord families for various keys, organized into two main sections: SCALES and CHORD FAMILIES.

SCALES: Each scale is shown on a staff with fingerings (1-8) and labels for Tonic, Subdominant, and Dominant notes.

CHORD FAMILIES: Each key has a corresponding set of chords, including Tonic chords, Subdominant chords, Dominant 7th chords, and 7th chords. A Progression 3d is also indicated for each key.

Key	Tonic	Subdom.	Dom.	Tonic chords	Subdom. chords	Dominant 7th chords	7th	Progression 3d
F-Major	1 2 3 4 5 6 7 6	F	Bb	F	Bb	C7	F	F
D-Minor	1 2 3 4 5 6 7 8	Dm	Gm	Dm	Gm	A7	Dm	Dm
Bb-Major	1 2 3 4 5 6 7 8	Bb	Eb	Bb	Eb	F7	Bb	Bb
G-Minor	1 2 3 4 5 6 7 8	Gm	Cm	Gm	Cm	D7	Gm	Gm
Eb-Major	1 2 3 4 5 6 7 8	Eb	Ab	Eb	Ab	Bb7	Eb	Eb
C-Minor	1 2 3 4 5 6 7 8	Cm	Fm	Cm	Fm	G7	Cm	Cm
Ab-Major	1 2 3 4 5 6 7 8	Ab	Db	Ab	Db	Eb7	Ab	Ab
F-Minor	1 2 3 4 5 6 7 8	Fm	Bbm	Fm	Bbm	C7	Fm	Fm
Db-Major	1 2 3 4 5 6 7 8	Db	Gb	Db	Gb	Ab7	Db	Db
Bb-Minor	1 2 3 4 5 6 7 8	Bbm	Eb	Bbm	Eb	F7	Bbm	Bbm
Gb-Major	1 2 3 4 5 6 7 8	Gb	Cb	Gb	Cb	Db7	Gb	Gb
Eb-Minor	1 2 3 4 5 6 7 8	Eb	Ab	Eb	Ab	Bb7	Eb	Eb

"Spotting" the Dominant 7th and the Diminished 7th-Chords

Dominant 7th and Diminished 7th-chords can generally be determined by the accidentals* that often occur in them.

(To be memorized) **Table of "Accidental Cues" for Dominant 7th-chords**

Have some friend hear you recite this lesson.
Read from left to right.

Table of useful progressions applicable to the Dominant 7th-chords.
(Chords that are apt to follow).

Likely to occur in the Key of C and Sharp Keys	Accidental cues				Progresses to			
	indicates	D7-chord,	followed by		indicates	G7-chord	C, or Cm, or C7, or Dim.7th (3-) chord.	
F#	"	A7	"	F#	"	D7	G, " Gm, " G7, " " " (1-) "	
C#	"	E7	"	C#	"	A7	D, " Dm, " D7, " " " (2-) "	
G#	"	B7	"	G#	"	E7	A, " Am, " A7, " " " (3-) "	
D#	"	F#7	"	D#	"	B7	E, " Em, " E7, " " " (1-) "	
A#	"			A#	"			
Bb	"	G7	"	Bb	"	C7	F, " Fm, " F7, " " " (2-) "	
Eb	"	C7	"	Eb	"	F7	Bb, " Bbm, " Bb7, " " " (1-) "	
Ab	"	F7	"	Ab	"	Bb7	Eb, " Ebm, " Eb7, " " " (3-) "	
Db	"	Bb7	"	Db	"	Eb7	Ab, " Abm, " Ab7, " " " (2-) "	
Gb	"	Eb7	"	Gb	"	Ab7	Db, " Dbm, " Db7, " " " (1-) "	

NOTE: Dotted lines indicate the different ways in which the accidentals may appear in the chord. For instance: in Diminished 7th (1) F# and G# may be the combination, or F# and Ab.

"Table of Accidental Cues" for Diminished 7th-chords.

Dim.1-	or the enharmonic tones of these notes	F# and G# indicates diminished 7th No.1 (MARKED 1-) Spelling
		E# and Ab " " " " " " " G# B D F#

The horizontal dotted lines suggest one possible combination.
The diagonal dotted lines suggest another way the cues may appear.

Dim.2-	or the enharmonic tones of these notes	Eb and F# indicates diminished 7th No.2 (MARKED 2-) Spelling
		D# and Gb " " " " " " " D# F# A C#

Dim.3-	or the enharmonic tones of these notes	Bb and C# indicates diminished 7th No.3 (MARKED 3-) Spelling
		A# and Db " " " " " " " C# E G Bb

ENHARMONIC, (sounds the same). REMEMBER THE FOLLOWING RULE: When a sharp, flat or natural occurs in the harmony, (not melody) it usually indicates the 7th-chord.

These tables of accidental cues are invaluable as a guide to quick identification of chords, in Piano, Tenor Banjo and Banjo parts.

Cues for the Minor Chords

Notice that a minor chord is made by a slight alteration of the major chord.

The third of the major chord is lowered a half-tone.



With this small change in the third of the chord, the brilliant major chord is subdued into a weird and dispirited minor chord. The following list of cues are the lowered thirds of major chords.

Cues	Chords indicated	Cues	Chords indicated
Bb	- G minor	Fb	- Db minor
Eb	- C m	Cb	- A m
Ab	- F m	Db	- B m
Cb	- Abm	Fb	- D m
Db	- Bbm	Gb	- E m
Gb	- Ebm	Ab	- F# m

Ability to spell chords correctly and knowledge of the relationship of chords (families) will soon enable the student to determine whether the accidental cue indicates the dominant 7th, minor or augmented chord.

* A chromatic sign not found in the signature, set before a note in the midst of a composition. Chromatic sign: A sign altering the pitch of a note by a semitone (# or b).

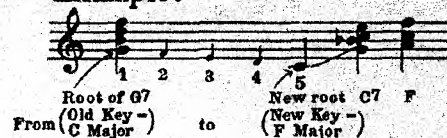
Three Common Progressions of the Dominant 7th-Chord

1-Dominant 7th-chords usually move to their tonic chords.

2-Very often dominant 7th-chords progress to other dominant 7th-chords belonging to related keys. When this occurs the root of the new dominant 7th-chord is a fifth lower than the preceding one.

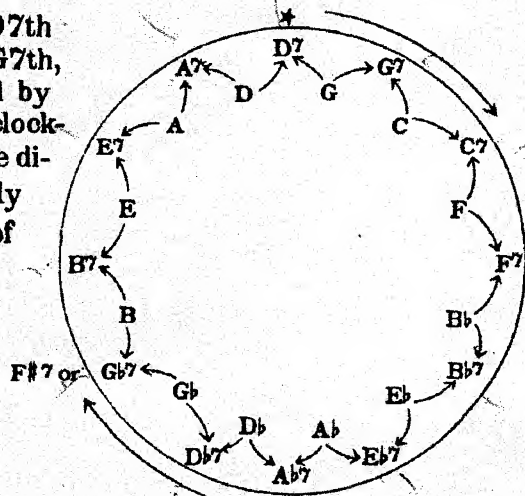
In this example the G7th-chord which can only belong to the C family, advances to C7th-chord, which in turn goes to F-chord, tonic chord of the F family. This is called MODULATION. (Modulate: to pass from one key to another).

Example:



CLOCK DIAGRAM

For instance: D7th is followed by G7th, G7th is followed by C7th and so on clockwise around the diagram, commonly called a circle of fifths.



Letters indicated on the inside of the clock's dial designate the letter-name of the *tonic chord* belonging to the preceding 7th-chord (shown by arrow pointing to the left). Also, this same letter-name, you will notice, is the same root as that of the new 7th-chord (indicated by arrow pointing to the right).

In the "Clock" diagram, starting at ★(D7th on F#),



work downward as the following exercise indicates. Notice that Forms III and VII of the Dominant 7th (formations of fingering) are used alternately.

Forms III VII III VII III VII III VII

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10)

D7 G7 C7 F7 Bb7 Eb major tonic chord to preceding Bb7 Eb7 Ab7 Db7 Gb major tonic chord to preceding Db7

As shown in the above example, it is evident that by starting at D7 (which can only belong to the G family) we have modulated thru several keys until we reached the key of Eb major in the 6th measure. Eb major is the tonic chord of the key Eb. A tonic chord always establishes a key and a stopping place as we cannot end with the dominant 7th-chord. Beginning again in measure 7 with Eb7th (which can only belong to Ab major family) we continue to modulate by a series of dominant 7th-chords until we advance to the key of Gb, another tonic chord or ending place.

If you are in doubt about the meaning of the Roman Figures, which indicate Chord-Forms, see illustrated chord formation chart, page 21, and you will find Form III and Form VII in the seventh formations.

When successive dominant 7th-chords do occur, with top-notes progressing as in the above example—half-tone apart, you will usually find them in accompaniment banjo parts.

3- Sometimes the dominant 7th-chords progress chromatically. In such instances, any form of the seventh may be used, thus:

Form I Form III Form V Form VII

G G7 A7 D tonic chord to A7 Eb7 E7 F7 Bb tonic chord to F7 C7 C7 D7 G tonic chord to D7 Ab7 A7 Bb7 Eb tonic chord to Bb7

(NOTE:- Perfect spelling of letters of the chord most essential).

RULE. 1- Starting at the bass, using the first half of the measure, gather 3, 4 or 5 notes from both the bass and treble clefs for inspection. The majority of these notes will be letters of the chord, the minority will be foreign notes (passing-notes). Eliminate the passing-notes (by placing a * to the right of the note), thereby revealing only chord-tones (letters of the chord). If necessary, rearrange these chord-tones—invert them, until they conform to fundamental positions or to spelling as taught on chord-charts. Sometime the *root* or name of the chord is omitted; however, there will be sufficient letters of the chord remaining to determine its name. (See page 71).

Observe Accidentals

RULE. 2- Sharp, Flat and Natural signs (#, b, n) are signals of the important dominant 7th, diminished 7th and augmented chords. Take a quick glance through the measure for accidentals. For instance, F# may be the cue for D7th-chord, or G# for E7th-chord (see complete table of Accidental Cues, page 77). Diminished 7th-chords are revealed by their letter grouping, and also, they are usually indicated by the presence of two accidentals. Don't forget though, that this *Rule* does not always apply, because dominant 7th-chords, too, often have two accidentals in their construction—one, probably being a contradiction of an accidental in the previous measure, but, nevertheless confusing indeed, to the unwary student.

RULE. 3- Be absolutely sure to know the names of the chords belonging to each family. By analyzing from the standpoint of family groups, remember that chords advance together in close relationship. In other words, music is invariably written in family groups, similar to phrases in our English language. If an ACCIDENTAL occurs it is generally a warning that we are changing from one family to another. If you are in doubt about a particular chord, look ahead to the next measure and see if there has been a change in family. If there hasn't been a change in family the accidental then would suggest a diminished 7th-chord or an augmented chord.

If the student has closely followed this course step by step, he is well prepared to define (mark harmony symbols in) piano music.

RULE. 4- In order to define chords of piano music, it is necessary to be able to read notes in both the treble and bass clefs. On page 7, you will see the range and names of notes in the bass clef, used in defining piano score. An easy way to read the bass clef is to use the method of reading a space or line above. For instance, if the note is on space, the next space above will give the letter-name of the note. The same applies to notes on lines.

EXAMPLE: (A) (D) (G) (A) (E) (C) (E)

A popular song copy has two parts:
The voice part—the piano part.

up, or top-notes of right hand, (treble staff) are usually melody-notes and not used in defining chords (except when needed to make up the complete chord) and that notes with stems down, or notes under melody of right hand, (stems either up or down) are usually notes of the harmony. In other words, the harmony part includes the notes in the bass clef and also the notes in the treble clef underneath melody or top-note. When a measure contains foreign notes (passing-notes) to the chord or chords it is best to eliminate the passing-note by placing a * to the right of it, thereby leaving only chord-tones, which then can be gathered into a chord and the chord identified. Try to invert the notes into "ladder" form, as generally the name is on the bottom then.

ORCHESTRATION PIANO PART

Dotted line shows notes gathered to ascertain chord's name.

Notice that we started at the bass, in the first count, and to complete our analysis, annexed the harmony at the second count. **RULES:** At times, it is essential to borrow notes from other counts of the same measure to complete the spelling. The after-beats are the most reliable for harmony guidance.

Example of One Chord to the Measure.
All the notes, letters of the chord.

Examples of MEASURES CONTAINING CHORD-TONES ONLY.

Examples containing TWO CHORDS TO THE MEASURE, some containing passing-tones.

Here, the D# helps to identify the B7th chord. (See accidental cues) page, 77

Ninth in the melody.

The accidental cue, C# acts as a guide. The letters as gathered by the dotted line proves it.

RULE 6—"Hunch-back" chord: When a chord has two notes joined together on either side of stem, one on line and one on space, the higher one of the two generally indicates the name of the Dom. 7th-chord. This rule proves true 9 out of 10 times.

VARIOUS EXAMPLES

* Passing-tone

G—higher note of two-group, name of "hunch-back" chord.

A# cue for F7th Eb " " C7th (Memorize accidental cues very important for the quick reading of piano score).

1 = root of chord
3 = third " "
5 = fifth " "

Here, the combination accidentals, F# and Eb, indicate diminished 7th-chord 2-.

Transformed to ladder style, puts name at bottom.

Fifth
Third
Root

IMPORTANT

(1) (2)

In measure (2) D7th is followed by its tonic chord G (in this key). If the piece is written in flats, D7th would likely be followed by Gm, tonic minor chord—or another dom. 7th-chord, whose root would be a fifth lower.

Committing to memory the names of chord-members constituting the various families of chords—as shown on each chord-chart (tonic, subdominant and dominant 7th)—will greatly enhance the pupils' knowledge of simple, every-day PROGRESSIONS. Chords "travel together" in family groups—hence, the meaning of "Chord Families" (close relationship).*

ONE CHORD TO THE MEASURE—harmony containing passing-notes—marked with a (*) to the right of note.

Cm Bb

F

D7

F# is the cue for D7th—When gathered, each note in this measure is a chord-tone, except the E which is a major ninth to D. A, the melody belongs to D7th chord. If the melody note in this example was E, then the chord would have been marked D9th. The only time we mark the major 9th is when the 9th is the melody-note.

The small cued-in notes are melody-notes not to be considered, except when needed to complete the harmonization.

Bb G7 Cm

Here the two accidentals Bb and F# indicate the G7th chord. The foreign note Ab is eliminated with the star (*).

C minor chord for two beats—G7th on third beat. The half-note G—as shown, acts as a chord-letter to both chords, because it belongs in the spelling of either chord.

* Dominant 7th-chord most important of all; they not only lead us to their tonic-chords, but also introduce us into new families (keys). If the student will realize that there are only 12 Dominant 7th-chords and that the Dominant 7th-chords most natural progression is to its tonic-chord (major or minor of same letter-name, a fifth lower than name of Dominant 7th) he will have learned 50% of defining piano score.

Too short a time-value to be considered.

Notice the F# cue?

Notice the B# cue for G7th? A whole-note chord fixes the identity regardless of "fill-ins", arrows point out definite harmony.

F and C, basses for F major; when E# is added at top, the chord becomes F major seventh. (F7#)

F# and G# combination cue for diminished 7th (1-). G#, B, D and F# spelling of Dim. 7th 1-.

F#-guide

G#-guide

Change G# to its enharmonic — A# and make ladder as suggested by skeleton note (o)

D and A basses for D minor chord. Chords on after-beats (counts 2 & 4 of the measure) establishes harmony.

Make ladder by bringing E up from bass.

RULE: When no harmony is written in piano part play single notes on banjo. Mark an x above or below the notes. Sign for single-note.

Here, there is one note missing from the ladder chord. This is a Dominant 7th-chord with fifth omitted. In defining you may supply the missing note to complete the ladder, as indicated by skeleton note (o)

In the above measure, the chords are in Ladder Form and, therefore, easy to discern.

Augmented chords are at times expressed enharmonically, as in the first two chords.

RULE: When two or more accidentals occur in a chord, it usually indicates a diminished 7th-chord, as shown — F# and A# are part of the letters of the chord — F# and E# is the combination cue for diminished 7th (2). The E# is made flat, by the key-signature. Another thing, when a chord contains two accidentals and is sandwiched in between two chords belonging same family, its sure to be a dim. 7th chord.

ATTENTION: Fm and C7th belong to the F-minor family and in this key are always seen traveling together. In another key — F-major would apt to be seen near C7, as F and C7th belong to F-major family. Therefore, see the importance of knowing members of families, and that Dom. 7th-chords progress to their tonic chords.

E# cue for C7th

E# cue for C7th

In defining examples like the above, pay no attention to "fill-in" expressed in 8th-note run.

Two cues E# or A# for (F7)

The examples and text herewith given, should be sufficient to enable the student to go ahead and mark any piece of piano music. It is advised that the student mark as many piano parts as possible. "LEARN TO DO BY DOING". The "Piano Chord-Charts" on pages 75 and 76 should be a big help — When in doubt refer to these pages. Don't fail to spell the letters of the chords — try to mentally arrange them in order (ladder form style) and later on you will be able to recognize chords at a glance the same as words. Everything is easy when you know how — practice makes it so. The knowledge gleaned from the study and analysis of piano music together with my complete chord-charts makes orchestration tenor banjo parts "easy pickins".

Professional Department

HOW TO PLAY IN THE ORCHESTRA

If the student has learned the material as outlined in this book he has prepared himself for orchestra work. The average student no doubt wishes he could play in an orchestra. A great many stop right there—"wishing" and wonders why it is essential to study technical matters, such as scale construction, intervals, chord construction, chord-charts, chord spelling, families of chords, key-signatures, related keys and chord progressions. Why not start reading the Tenor Banjo parts (only orchestra part printed for Banjo) right away, as soon as he knows the names of the notes on the staff and where they are played on the banjo finger-board? I will tell you why; it can't be done—and furthermore, if it could be, it would require too much study and practice. In other words, the shortest route to A-1 banjo playing is to study this system from the very beginning.

HOW TO READ TENOR BANJO PARTS

Inasmuch as the orchestration banjo score is arranged for Tenor Banjo only, it is necessary for the Plectrum player to invert the chords before they can be played. The following examples will show how this can be accomplished.

EX. 1.

C-Major family

A-minor family

It is evident from the above examples, that if the top-note of the Tenor Banjo chord is lowered an octave it produces a chord formation that is playable on the Plectrum. This rule will apply 9 times out of 10, however, if it does not work out satisfactorily try raising the bottom-note of the Tenor Banjo chord an octave as the following examples show.



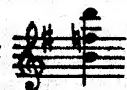
By following the above method it produces a Plectrum chord formation in a higher inversion of the chord. Remember this, that in order to gain speed in passing from one chord to another, never move fingers unnecessarily. When the same finger on the same note occurs in both chords the finger remains permanently placed. This is termed a "pivot finger" and the other fingers shift around it. Some students are apt to lift a finger only to place it right back again, as designated by the next chord. This causes "lost motion" and naturally results in less speed.


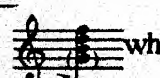


HOW TO PLAY THE TENOR BANJO PARTS AT SIGHT

It is assumed that if the student has studied this course as given he can define piano score. Now let us learn to define Tenor Banjo score. Here is a Tenor Banjo 3-tone chord without the root or name.



When the root (name) is missing it puzzles the student to define the chord. Let us revert to our "ladder method" of chord analysis, that is, make the notes read all lines or all spaces. As the majority of the notes in the given chord are spaces, we will use spaces as a foundation.

1. Space method: Rule—Gather two space-notes closest together; change remaining line-note to closest space-note possible:  this gives us A, C, E \flat , an incomplete spelling of a seventh-chord; place another space (major third) at the bottom, thus:  this added "rung" to our "ladder" produces the name, F7th. Supposing we had a Tenor Banjo chord like this:  the majority of the notes are lines, therefore, we use lines as a starter.

2. Line method: Rule—Gather two line-notes closest together; change remaining space-note to make it read closest line-note.  this gives us, B, D, F, an incomplete spelling of the seventh-chord; add another line at the bottom, thus:  which gives the name G 7th, Why not G \sharp at the bottom? This may be possible, but depending upon what chord precedes and follows. Let us take this example:  the chord that precedes it, G major and the chord that follows, D7th, are both chord-members of G family. Therefore, that makes our chord diminished 7th and the added "rung," still another line, would be a minor third or G \sharp . Then our harmony would read:  Remember this rule as it is useful in defining either piano or Tenor Banjo score.

Question: How can I learn to read Tenor Banjo parts at sight?

Answer: By the following methods:

- (1) Long experience.
- (2) Constant practice.

Since the first method is the hardest and longest route, it devolves upon the student to resort to study and practice, which in the final analysis will prove more satisfactory. The method of learning to read tenor banjo parts may be compared to the analogous method employed in learning to read English. First each letter of the alphabet is learned thoroughly; then the letters are placed in combinations forming words, which are at first spelled out. Eventually, after much study, one glance at a word and it is instantly recognized, not by spelling it out, but by its appearance as a combination of letters.

For example, the word "cat" is no more difficult to recognize than the letter "a" to the experienced reader. The same principle applies to tenor banjo chords. If you will take a number of sheets of manuscript paper and several copies of tenor banjo parts and transform the tenor banjo chords into an arrangement playable on the plectrum banjo, you will, by the mere force of application and experience learn to define tenor banjo chords and at the same time know how to transform them to fit the plectrum banjo.

For example C major chords.

Open formation of chords as seen in tenor banjo music.



NOTE: In each case, the top-note of the tenor banjo chord is lowered an octave and "sandwiched" in between the other two notes of the chord.

Close formation of chords as seen in plectrum music.



While this work may seem tedious to some, it is nevertheless, a short-cut route to proficiency. "There is no Royal Road to learning."

DON'T FORGET our little "helpers", the accidental cues (page 77). They are the feature short-cut to the quick identification of dominant 7th, diminished 7th, augmented and minor chords.

INDEX TO CHORD SPELLING

(Useful in defining chords from Piano and Tenor Banjo score)

	Major chords	Minor chords	DOM. 7th-chords	Major 9th-chords
Sharp Keys	C - C E G	Cm - C E \flat G	C7 - C E G B \flat	C9 - C E G B \flat D
	G - G B D	Gm - G B \flat D	G7 - G B D F	G9 - G B D F A
	D - D F \sharp A	Dm - D F A	D7 - D F \sharp A C	D9 - D F \sharp A C E
	A - A C \sharp E	Am - A C E	A7 - A C \sharp E G	A9 - A C \sharp E G B
	E - E G \sharp B	Em - E G B	E7 - E G \sharp B D	E9 - E G \sharp B D F \sharp
	B - B D \sharp F \sharp	Bm - B D F \sharp	B7 - B D \sharp F \sharp A	B9 - B D \sharp F \sharp A C \sharp
	F \sharp - F \sharp A \sharp C \sharp	F \sharp m - F \sharp A C \sharp	F \sharp 7 - F \sharp A \sharp C \sharp E	F \sharp 9 - F \sharp A \sharp C \sharp E G \sharp
Flat Keys	F - F A C	Fm - F A \flat C	F7 - F A C E \flat	F9 - F A C E \flat G
	B \flat - B \flat D F	B \flat m - B \flat D \flat F	B \flat 7 - B \flat D F A \flat	B \flat 9 - B \flat D F A \flat C
	E \flat - E \flat G B \flat	E \flat m - E \flat G \flat B \flat	E \flat 7 - E \flat G B \flat D \flat	E \flat 9 - E \flat G B \flat D \flat F
	A \flat - A \flat C E \flat	A \flat m - A \flat C \flat E \flat	A \flat 7 - A \flat C E \flat G \flat	A \flat 9 - A \flat C E \flat G \flat B \flat
	D \flat - D \flat F A \flat	D \flat m - D \flat F \flat A \flat	D \flat 7 - D \flat F A \flat C \flat	D \flat 9 - D \flat F A \flat C \flat E \flat
	G \flat - G \flat B \flat D \flat	G \flat m - G \flat B \flat D \flat	G \flat 7 - G \flat B \flat D \flat F \flat	G \flat 9 - G \flat B \flat D \flat F \flat A \flat

Note: (G \flat chord is enharmonically the same as F \sharp .)

Diminished 7th-chords:

- 1- G \sharp B D F
 - 2- D \sharp F \sharp A C
 - 3- C \sharp E G B \flat
- (or the enharmonics of the above letters).

Major 7th-chords:

NOTE: Major 7th-chords are spelled the same as dominant 7th-chords, except the seventh of the chord is raised one half-tone.

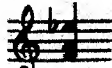

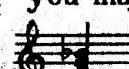

Minor 7th-chords:



NOTE: Minor 7th-chords are spelled the same as dominant 7th-chords, except the third of the chord is lowered one half-tone.

Augmented chords:

Augmented chords are spelled the same as the major chords, except the fifth of the chord is raised one half-tone (augmented fifth).

Remember that all chords are built of thirds, one on top of the other. Remember that making the notes read either all spaces or all lines produces thirds. That is the reason the "ladder" method of converting the letters of a chord to all spaces or all lines is an excellent and simple way to remember spelling and also a great help in defining chords. Figuring from a "line-note", one line away is a third; two lines away is a fifth; three lines away will be a seventh and four lines away will be a ninth. The same scheme may be worked out by using the all-space method.

When you have placed three space-notes to read  you may supply the missing note, C thus:  When you have, for example, three line-notes, thus:  which is not complete according to the above INDEX you may insert another line at the bottom, thus:  which will not only complete the spelling, but will furnish the root or name.

When you have, for example, four space-notes, thus:  which produces a leading tone 7th-chord, place another space-note at the bottom,  which will convert the chord into a 9th-chord and also furnish the name of the 9th-chord. It is not essential to mark leading tone 7th-chords. On the banjo the 9th-chord supplants the leading tone 7th-chord.

With just a little experience in marking and defining chords, the above plan will enable you to identify chords at a glance, similar to the way you recognize words.



Refer to this page frequently.

The banjo is a musical drum, it belongs to the percussion family of instruments. What is worse than to have the banjo play one rhythm and the drum another? In order to avoid conflicting "beats" between the two chief rhythm instruments of the orchestra, the drum and the banjo, I have used standard drum beats and utterance as a basis in teaching the important strokes.

When a whole-note appears in the melody, sustain it by employing a stroke that fits the particular rhythm of the piece. So much depends upon the accent in the correct interpretation of the strokes, that, as a safeguard, I have employed skeleton notes (◊) which are to be given value as stems and flags indicate, but are not to be accented. The black notes are to be played louder; the accent sign (>) denoting a more powerful stroke. Remember, NO ACCENT, NO RAGTIME. ◊ = weak, ♣ = strong.

The Roll of Four Single Strokes

The short single stroke rolls are also called RUFFS. Example of the RUFF: (arpeggio.)

Written:  Played: This sign {  calls for this execution,

The utterances tend to set the rhythm in your mind. Don't overlook this.

1. Termed by drummers, The Flam 2. The Single Ratamacue. 3. The Double Ratamacue. 4. The Triple Ratamacue.

Para-diddle.  Say: Ruff a did-dle Ruff a did-dle.  Say: Ruff-le it up Ruff-le it up.  Say: Ruff Ruff-le it up.  Say: Ruff Ruff Ruff-le it up.

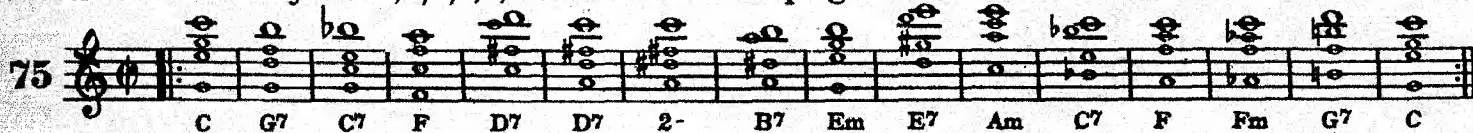
6. All-Triplet Stroke.

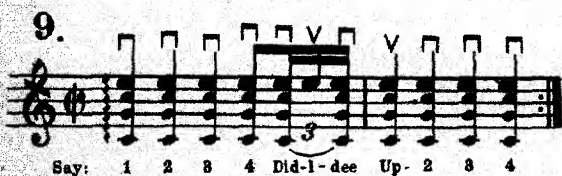
7. Flam Stroke.

8.

5.  Say: Ruff Ruff Par-a-did-le.  Say: DID-l-dee UD-l-dee DID-l-dee UD-l-dee.  Say: DUM-tee DUM-tee. RID-l-dee RID-l-dee.  Say: MA ma dee DAH-dee dah.

Practice the above rhythms 1, 2, 3, 4, 5, 6 and with the chord progressions as shown in exercise 75.

75 

9.  Say: 1 2 3 4 Did-l-dee Up- 2 3 4

No. 9 stroke is used most in ensemble playing to keep strict rhythm.

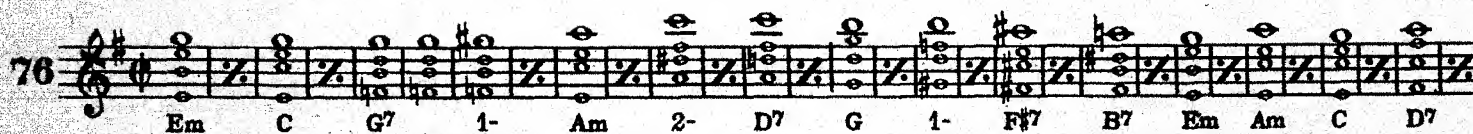
10. Shimmy Stroke.  Say: Ruff flam DUM-l-dum

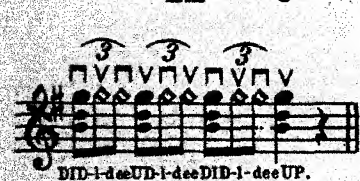
Be sure to accent the BLACK NOTES. Play as written in rhythmical and jerky manner.

11. Popular Slip Stroke.

 Say: 1 2 3 4 Did-l-dee up 2 3 4

Practice No. 11, using chord-progressions as shown in exercise 76. Notice that the triplet occurs on the "&" of the fourth count and the same formation is used ascending rapidly to the next measure. Master this stroke, as it is used by every professional banjoist. May be used with any chord-form.

76 

 DID-l-dee UD-l-dee DID-l-dee UP.

12. "Hootch" rhythm heard at a Carnival Ballyhoo.

 Say: 1 & 2 3 & 4 &

Practice these Rhythms with chord progressions of Ex. 77.

13. Rhythm heard from a "one-lung" gas engine (concrete mixer).

 Say: & 1 2 3 & 4 & 1 2 3 & 4 & Repeat at least 4 times.

77 

14. Rhythm heard on the "L" train.



15. Manikin Strut.



Practice these strokes with exercise 78.
- indicates weak beat or "&" counts.



16. Chicago Beats.



17. Hit and Miss.



The reason this is called the Hit and Miss stroke is because the black chords are hit hard and the skeleton notes in bass are barely tapped—almost missed



18. Two-measure combination stroke to be used when melody-note covers two measures as



example of
piano score
shows →



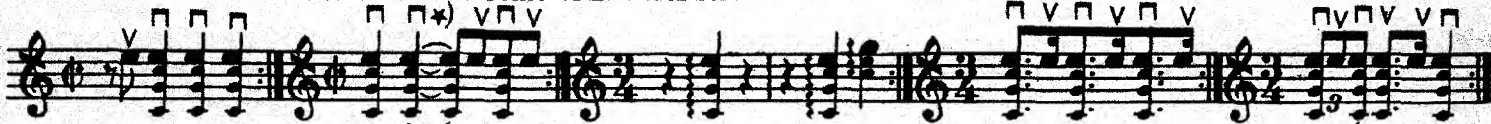
19.

20. Hesitation Stroke.

21. Waltz Strokes.

22.

23.



24.

25.

26.

27.

28.



29.

30. Charleston Stroke.



*) Notes that are tied are stroked once and sounded for their combined time-value.

31. Figure eight stroke



D = Down
U = Up

Start here
Diagram of "Figure 8 stroke"

HOW TO PERFORM THE "FIGURE 8 STROKE"


The shaded line of the figure 8 in the diagram corresponds to the black note chord of exercise 31, that is, it is strongly accented. In executing this flashy stroke the forearm moves along with the wrist. Bear in mind that you must constantly imitate a FIGURE 8 and don't forget to "wallop" the down-stroke where it is shaded. In home work it is a good plan to beat time with the foot; however, avoid this in public. You are required to keep strict time. Keep cool and don't get excited. A great many players have a tendency to rush, that is, they keep going faster and faster. This is a particularly bad habit to acquire, especially for a banjo player whose job is to set and keep a perfect rhythm.

BREAKS

BREAK: A modern term used by the musical profession denoting a two-measure solo. There are two kinds of breaks commonly used, **TONIC** and **DOMINANT**. Tonic breaks are used when the orchestra stops on a tonic chord. Dominant breaks are used when the orchestra stops on a dominant 7th-chord. There are three styles of breaks—Single-note breaks—breaks composed of a succession of chords—and breaks containing single-notes and chords combined.

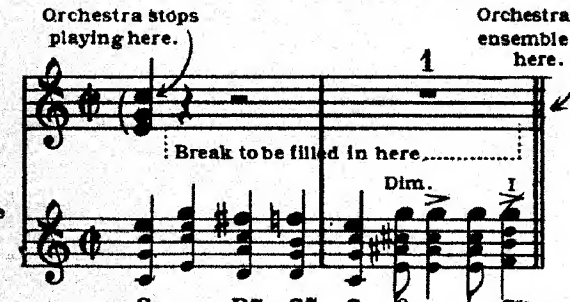
A **BREAK** usually occurs in the middle of the chorus of a popular song, at the 15th and 16th measure, because at that point of the song there is generally a long melody-note covering two complete measures. As this point in the song is a sort of dividing line between the first half and last half of the chorus, it is a logical place to put a break. However, if the melody-note covers two measures at the 7th and 8th measures, you may insert a **BREAK** there. Too many breaks in a chorus is not good, as it tends to camouflage the melody.

I am showing a number of breaks in different keys, which may be applied to popular songs or orchestrations. Before selecting a **BREAK** you must ascertain the kind of **BREAK** required. Examine the banjo and piano score to see the names of the chords where the **BREAK** starts and ends, and select from the following "stock" of **BREAKS** one that corresponds or fits the family. To insert the breaks just right requires **CLEAR THINKING**.

BREAKS to be used when orchestra stops on **C-MAJOR CHORD**  calls for Tonic Break.

Note: Remember, Roman figures indicate **FORM** number. **FORM PLAYING** simplifies the reading.

1 **Example Banjo Break.**



Orchestra stops playing here. Orchestra ensemble here.

Break to be filled in here. Dim.

C D7 G7 C 3- G7


2 **Diminished 7th-chords in succession**



Dim. Form.

C 3- 1- 2- 3- 1- 2- G7

3 **Form 1**



Form 1

C C B Bb A G# G G7

4 **Form 1**



Form 1

C Cm Bm Bbm Am Abm G G+

5 **Barre 5th fret.**



Barre 5th fret.

C G7 G+

6 **Aug. Form**



Aug. Form

C G9 G+


7 **Aug. Form**



Aug. Form

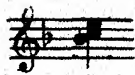
C G7 G+


8 **Aug. Form**

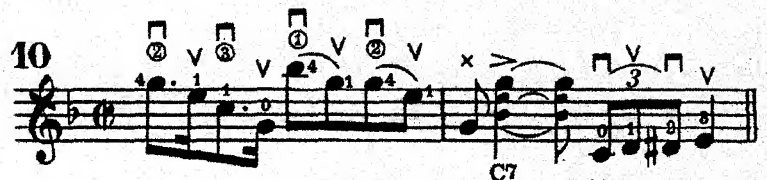


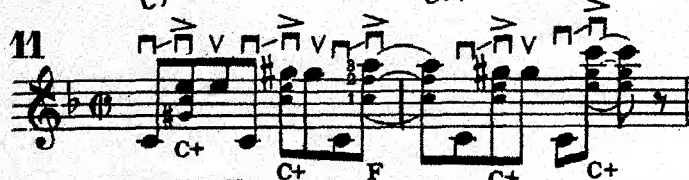
Aug. Form


G+ F+ F#+ G+


BREAKS to be used when orchestra stops on C7th-CHORD  Calls for dominant break.


9  C7 C7+


10  C7


11  C+ C+ F C+


12  C7 0 1 2 C C+


13  Count 1 2 & 3 & 4 C7 C7 Gm Dm7 F C+


14  Count 1 2 & 3 4 & 1 2 & 3 4 C7 F Fm C

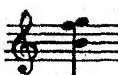
15  C Am C+


BREAKS to be used when orchestra stops on G-MAJOR CHORD  Calls for tonic break.

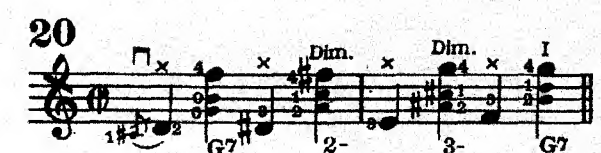
16  Form I Dim. G 1- 2- 3- 1- 2- 3- 1- D7


17  G D+


18  G


BREAKS to be used when orchestra stops on G7th-CHORD  Calls for dominant break.


19  G9 G7


20  Dim. Dim. I G7

21  Form VII G7 F#7 F7 E7 E#7 D7 G7 G7


22  Form I G7 F#7 G7 F#7 G7 F#7 F7 D9 G#7 G7

23  Dim. VII G7 G#7 A7 A#7 B7 C7 C#7 D7 3-G7

24  G7 G7+


BREAKS to be used when orchestra stops on D MAJOR CHORD  Calls for tonic break.

25 Form L. 
D C# C B Bb A A7

26 Form I. Dim. 
D 2-3-1-2- 3-1-2-A7 -

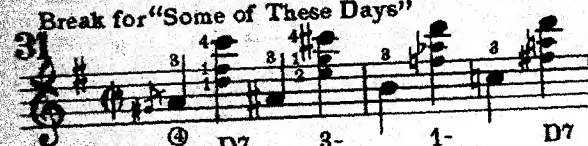
BREAKS to be used when orchestra stops on D7th-CHORD  Calls for dominant break.

27 
D9 D7


28 
D7 G Gm D7

29 Form I. 
D7 C#7 D7 C#7 D7 C#7 C7 A9 D#7 D7

30 
D7 C#7 C7 B7 Bb7 A7 D7 D7


31 Break for "Some of These Days" 
D7 3- 1- D7


32 
D7 D7+


BREAKS to be used when orchestra stops on F-MAJOR CHORD  Calls for tonic break.

33 
C7 C7

34 
F C+ Bb+ B+ C+

BREAKS to be used when orchestra stops on F7th CHORD  Calls for dominant break.

35 Form VII 
F7 E7 Eb7 D7 C#7 C7 F7 F7


37 
F9 F7

36 
F7 F7+

39 Form I. Dim. VII 
F7 F#7 G7 G#7 A7 A#7 B7 C7 1- F7


38 Form I. 
F7 E7 F7 E7 F7 E7 Eb7 C9 F#7 F7

40 
F7

BREAKS to be used when orchestra stops on B \flat MAJOR CHORD  Calls for tonic break.

41 
B \flat F 9 F $^+$

42 
B \flat C 7 F 7 B \flat 1- F 7

BREAKS to be used when orchestra stops on B \flat 7th CHORD  Calls for dominant break.

43 
B \flat 9 B \flat 7

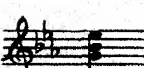
44 
B \flat 7 2- 3- B \flat 7

45 
B \flat 9 B \flat 7

46 
B \flat 7 A 7 B \flat 7 A 7 B \flat 7 A 7 B \flat 7 A 7 B \flat 7

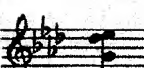
47 
B \flat 7 C 7 C \flat 7 B \flat 7 F 9 F 7 B \flat 9 B \flat 7

48 
B \flat 7 B \flat 7+

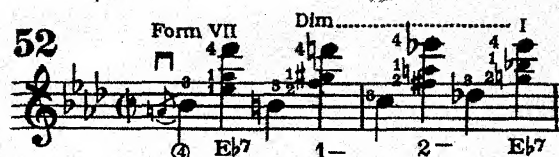
BREAKS to be used when orchestra stops on E \flat MAJOR CHORD  Calls for tonic break.

49 
E \flat E \flat 7 E 7 F 7 B \flat 7


50 
E \flat E \flat F 7 B \flat 7

BREAKS to be used when orchestra stops on E \flat 7th CHORD  Calls for dominant break.

51 (SAN) Break No.2 
E \flat E \flat 7+

52 
E \flat 7 1- 2- E \flat 7

53 
E \flat 7 E 7 F 7 F \sharp 7 G 7 A 7 A 7 B \flat 7 2- E \flat 7

54 
E \flat 7 D 7 E \flat 7 D 7 E \flat 7 D 7 D \flat 7 B \flat 9 E 7 E \flat 7

BREAKS to be used when orchestra stops on A \flat MAJOR CHORD  Calls for tonic break.

55 (SAN) Break No.1 (at 18th fret) 
A \flat G G \flat F E E \flat E \flat 7

56 (SAN) Break No.2 (Actual Pitch) 
A \flat 2- 3- 1- 2- 3- 1- 2- E \flat 7

57 (SAN) Break No.3 
A \flat A \flat 7 D \flat E 7

Rhythm Studies

(Lesson on TIME)

RHYTHM:- The effect produced by the systematic grouping of tones (notes) with reference to regularity both in their accentuation and in their succession as equal or unequal in time-value.— A rhythm is, therefore, a tone-group serving as a pattern for succeeding groups identical with it as regards the accentuation and duration of tones. The rhythm, being thus a thing apart from the tonal melody or harmony, is reducible to a formula of notes without pitch, merely representing an orderly series of pulsations.

In the following patterns of rhythms, selected from their frequency in every-day music, the student should count aloud and "FOOT BEAT" at the under-notes or places marked with the (x). To make it easy for the student to concentrate on TIME only, the large note (x) is used throughout the examples to express the TIME. The small under-notes, which are not to be played, are used to express the regular counts to the measure.


IMPORTANT—Be careful to regard the strokes and accents as indicated.

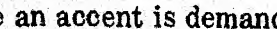
(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23)

Syncopated time ★★

Synopsized time

(24) (25) (26)

NOTE:  tied notes are struck but once and allowed to sound over.

(27)  By mastering the above formulas of time you may properly interpret similar rhythm appearing in melody or chords and know the correct accent and strokes to apply. You will notice that where an accent is demanded there is always a downstroke, naturally being the stronger stroke.

Written in piano music

May be played on the banjo thus

★ **SYNCOPE.** To efface or shift the accent of a tone or chord falling on a naturally strong beat, by tying it over from the preceding weak beat; a tone or chord so robbed of its accent is termed **SYNCOPIATED**. In the above examples the cued undernotes may be considered "strong beats" the "ands" the weak beats.

☆As the large note is without pitch, you may choose any note or chord to practice the above formulas of time.

Style 1

DUO-FORM

When the lower strings are stroked in accompaniment to the sustained 1st or 2d string, both together being executed by the RIGHT hand, it is called "DUO-FORM". This style is generally used in Waltz tunes and really produces the effect of two banjos. By practicing the following examples very slowly, the technique "of the pick" gradually becomes smooth, and the double-Banjo effect, which is appropriate for solo work, is achieved.

Make a down-stroke on the C chord—when the pick strikes the first string, Tremolo the first string instantly, thus:



We will call this a "unit".

Practice this "unit" until a smooth Tremolo can be made at the finish of the down-stroke. Avoid any hesitancy between the stroke and the Tremolo. I mean you are to Tremolo the very second your pick hits the first string. In Waltz Time make three of these "units" to the dotted half-note; two to the half-note and one to the quarter-note. If the melody is on the first string, pick the 4th, 3d and 2d strings and Tremolo the 1st string. If the melody occurs on the second string, pick the 4th and 3d strings and Tremolo the 2d string.



If the tempo is too fast to permit a Tremolo on the quarter-note play it then with the down-stroke, thus:



Examples:



} means to glide the pick over the strings (arpeggio.)

NOTE: If the DUO-FORM is performed correctly, the melody-notes should sound sustained—the under-notes as an accompaniment. In other words, the intervals between the "units" should be so slight that the melody-note Tremolo should sound as if uninterrupted.


My Old Kentucky Home

Duo-Form Solo

STEPHEN C. FOSTER
Arr. by W. J. Marler

BANJO SOLO

On the preceding page you were given examples of DUO-FORM with the melody on 1st string Tremoloed and the undernotes of the chords picked as an accompaniment. Now we will reverse the style - Tremolo the bass solo and stroke the higher-toned strings as an accompaniment.

Example:  Stroke the chord in the usual manner, immediately upon the pick coming in contact with the 1st string, like a flash bring the pick back onto the 4th string and Tremolo.

Bass Solo

Etc.

Dm C F C G7 C F C F C G7 C 2-C

NOTE: In Old Black Joe, the melody which is in the bass, must be played on the 4th string.

BANJO SOLO

STEPHEN C. FOSTER
Arr. by W. J. Marler

The musical score for "The Echo Song" is presented on three staves. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various chords such as C, F, G7, and Fm, along with fingerings and articulation marks. The piece concludes with a "rit." (ritardando) marking.

BANJO SOLO

Arr. by W. J. Marler

Arr. by W. J. Marler

Ab

Barre


Aug.

rit

3 Ab48

Plectrum Banjo Method-100

★) Optional Rest may be made.

(*)  Glissando.... to glide finger from one note to another while tremoloing.

3 A₁ 18
1 E₁ 16
2 C 17
4 A₂ 20

Along Miami Shore

PLECTRUM BANJO SOLO

By HARRY WARREN
Arr. by W. J. Marler

Valse Moderato

The musical score is written for a plectrum banjo solo in 2/4 time, marked *Valse Moderato*. It consists of 10 staves of music. The key signature has one flat (B-flat). The score includes various chords and fingerings indicated by numbers 1-4 and asterisks. The chords are: C, A \flat 7, G7, C, A \flat 7, G7, C7, 2-, C7, F, C7, F, Fm, 1-, C, D7, D9, G7, 1-, C, A \flat 7, G, C, 2-, F, C7, F, Fm, 1-, C, A \flat 7, D7, G7, C, 2-, C7, E7, C+, F, 1- F, 1- F, 1- F, 1- C7, C7, C7, C9, C7, Gm, 3- Gm, 3- Gm, 3- F, C7, F, C7, F, F7, B \flat , F, A7, Dm, Am, D7, Gm, Dm, G9, C7, Gm, C7, F, 1- F, 1- F, 1- C7, C7, F, 1- C7, E7, C+, F, Bbm, F. The score also includes a *rit.* (ritardando) marking at the end.

NOTE: The piano solo to this number can be purchased from Forster Music Publisher, Inc. 218 S. Wabash Ave. Chicago, Ill. The piano arrangement and this Banjo solo may be played together. Also, other numbers in this book have piano parts that may be Plectrum Banjo Method-100 supplied through your dealer.... these also fit the Banjo Solos.

Hush-a-bye Ma Baby

PLECTRUM BANJO SOLO

FREDERIC KNIGHT LOGAN
Arr. by W. J. Marler

Intro.

The musical score is written for a plectrum banjo in standard tuning (G4, B4, D5, F5, A5). It begins with an 'Intro.' section in 2/4 time, featuring a key signature of one flat (Bb). The first line of the intro includes chords Bb, Bbm, F, G7, F, C7, and F, with a 'rit' (ritardando) marking. The main body of the piece is marked 'a tempo' and consists of several lines of music. Chords are indicated below the staff, including F, C7, B7, Bbm, G, Bm, and A7. There are various musical notations such as 'x' for a grace note, 'V' for a vibrato, and 'rit' for a ritardando. The piece concludes with a 'Fine' marking and a 'pp' (pianissimo) dynamic. The final line of the score is marked 'D.S.' (Da Capo).

a tempo 1- F C7 B7 C7 1- F 1- F C7 F 1- F C7 B7 C7 1- F 1- F C7

F F7 Bb Bbm F G Bm G G7 C7

C7 F 1- F C7 B7 C7 1- F 1- F C7 F F 1- F C7 1- F 1- F C7

F F7 Bb 1- Bbm F G7 C7 F *p Fine*

Slower

Dm Gm A7 Dm

Dm A7 Dm

Faster

Dm A7 Dm

Dm A7 Dm A7 A7 Dm F Am

Bb Bbm F F G7 C7 F *rit. pp D.S.*

PLECTRUM BANJO SOLO

Crazy Bone Rag

By CHAS. L. JOHNSON
Arr. by W. J. Marler

Slowly

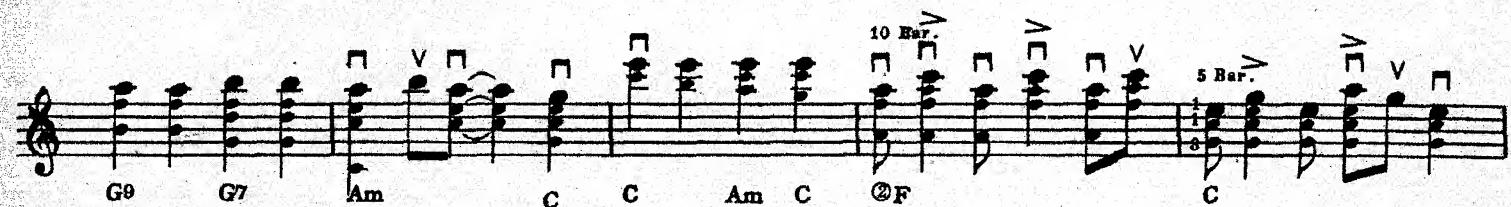
Intro.

The musical score for 'Crazy Bone Rag' is written in treble clef with a key signature of one sharp (F#). It begins with an introduction marked 'Intro.' and 'Slowly'. The score consists of several lines of music, each with various chords and fingerings indicated. The chords include G, D7, D9, Em, Cm, G7, and C. The fingerings are indicated by numbers 1, 2, 3, 4, and 5. The score also includes a section marked 'LAST' and a final measure marked 'To Trio'.

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TRIO



PLECTRUM BANJO SOLO

Karavan

By RUDY WIEDOEFT
Arr. by W. J. Marler

Intro.

1 Dm

F

Dm

Dm

Cm Dm

Dm Cm

1- rit E7 C+ a tempo G7 C7 C9 C C7

F C7 C9 C C7 F F7

C9 C7 G7 C7 C9 C C7 F E E7

E9 C+ E7 Am C7 C7 G7 C7 C9 C7 F

F C7 F C7 C9 C C7 F A7

D7 D7 G9 G7 G7 C7

C F G7 Bbm F C+ A F G7 Bbm F C9 F

Pretty Lips

PLECTRUM BANJO SOLO

CHARLEY STRAIGHT

Arr. by W. J. Marler

INTRO

Am Cm G B7 Em A7 D9 D7

VOICE

G A7 Am G D7 G G D G7 C Am Cm G D7 A7
 D D7 Am D7 G A9 A7 D7 G G7 C Cm
 G E7 A9 F#m Em D D7 D7 1- D7 G7 Am E7
 Am F Am Am 1- A9 A9 F#m A7 D Gm 1- D7 1 D7

CHORUS

G F#7 D7 D7 G F#7 D7 D7 G G+ B B7 Am
 D9 E7 C Am E7 C Am E7 Abm E7 A9 A7 A9 Bb9 A7
 D D7 1- D9 3- G F#7 D7 D7 G F#7 D7 D7 G9 G7
 G7 G+ Am C Cb C Am Am F9 Cm G B7 Em
 A7 A9 A7 D9 D7 G G Am D7 G A7 D7 G D7 G

FILL-INS

FILL-INS: This is a style that is getting very popular with the modern banjoist. Where there is the same harmony for a measure or two, the fill-ins are sometimes used to break the monotony of the constant four strokes to the measure. From the following "stock" of fill-ins, you have a variety of rhythms and ideas, and, by using ingenuity, you will learn to improvise fill-ins to fit any chord.

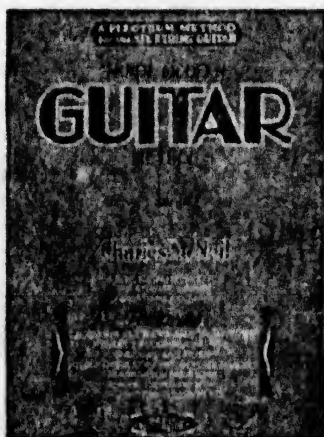
The musical score is divided into six systems, each containing two numbered examples of fill-ins. The top staff of each system is for Tenor Banjo and the bottom staff is for Plectrum Banjo. The examples show various rhythmic patterns and fingerings for different chords.

- System 1:** Examples (1) and (2). Chords: C, G7.
- System 2:** Examples (4) and (5). Chords: C, G7.
- System 3:** Examples (6) and (7). Chords: G, G7.
- System 4:** Examples (8) and (9). Chords: C, G7.
- System 5:** Examples (10) and (11). Chords: C, C7, F.
- System 6:** Examples (12) and (13). Chords: F, D7.
- System 7:** Examples (14) and (15). Chords: D7, G7, D7.
- System 8:** Examples (16) and (17). Chords: Dm, E7.
- System 9:** Examples (18) and (19). Chords: A7.

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